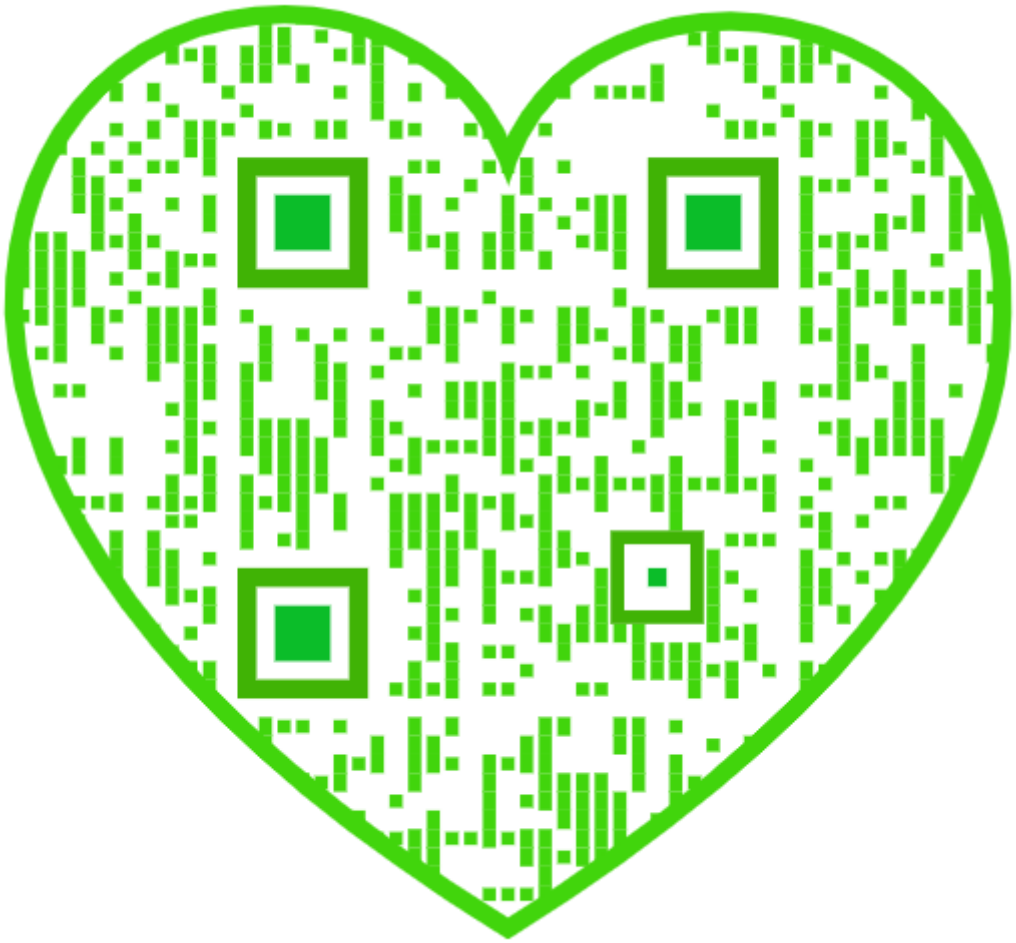

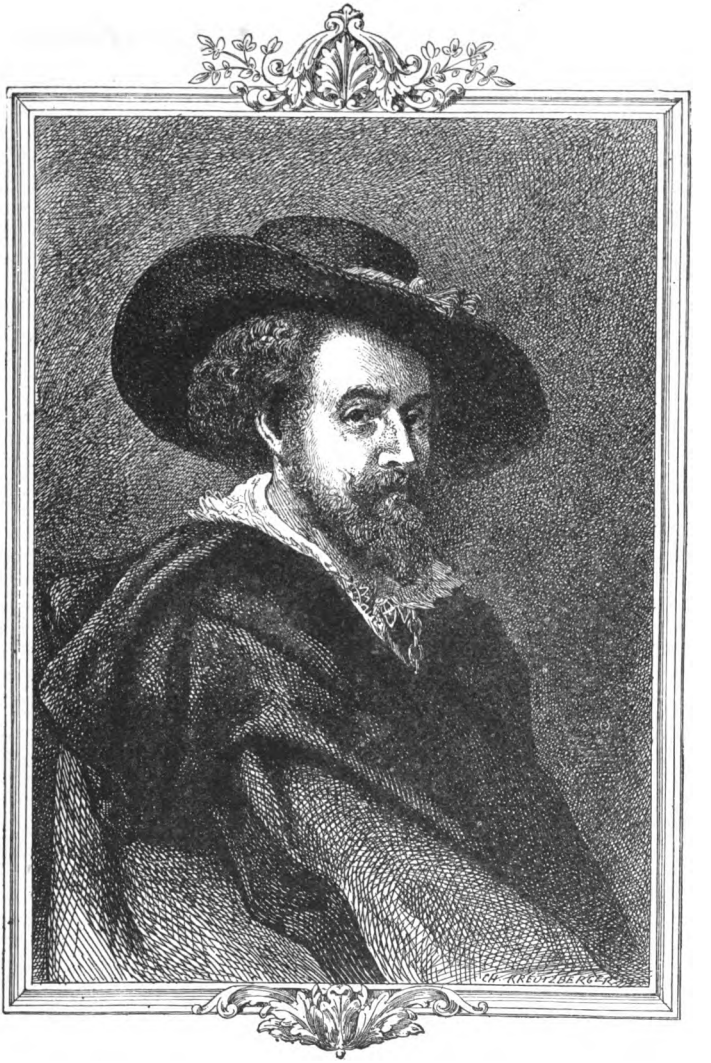

Petro Paulo Rubens

THE FLEMISH SCHOOL OF PAINTING.

Ouvrage Couronné par l'Académie Royale de Belgique.

BY

(PROFESSOR) A. J. WAUTERS.

TRANSLATED BY

MRS. HENRY ROSSEL.

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AUTHOR'S DEDICATION.

To

MY BROTHER,

EMILE WAUTERS.

YOUR TALENT HAS PLACED YOUR NAME ON THE

LAST PAGE OF THIS BOOK;

ALLOW MY AFFECTION TO INSCRIBE IT ON

THE FIRST ALSO.

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THE FLEMISH SCHOOL OF PAINTING.

INTRODUCTION.

FLEMISH Art has been in a condition of almost continuous change for the last six centuries It is vast in extent and multifarious in character; and, innumerable as are its masterpieces, all bear alike the stamp of originality. It is, in truth, the intellectual flower of the nation. "It is intimately connected with the national life," says M. Henri Taine, "and has its origin in the national character itself."

In accordance with the theories of the eminent author of the *Philosophie de l'Art aux Pays Bas*, which commend themselves to our judgment, we divide the history of Flemish painting into six great periods, each of which corresponds to a distinct historical epoch. "Just as each important geological change brings with it its own animal and floral life, so each great transformation of society and intellect generates new ideals."

The first period of Flemish Art commences not

long before the fourteenth century. This was the age of Van Artevelde—the heroic and tragic era in the history of Flanders. The communes were then at the zenith of their greatness and power, and the guilds had organised themselves into military bodies, and commenced their ceaseless struggle for liberty.

Alike in Ghent, in Bruges, in Ypres, in Brussels, in Louvain, and in Liége, the deep-rooted energy of the people prompted them to efforts of the utmost daring; and it was in the midst of these populous and turbulent, yet prosperous cities, that the first guilds of illuminators, painters, and modellers, were formed. Art seemed to spring up from the soil unaided, and showed itself even in the rude frescoes and in the simple paintings which princes, corporations, and monastic orders, purchased from the earliest artists to adorn the walls of their palaces, their town-halls, or their chapels. But these anonymous works were soon succeeded by the paintings of Jehan de Bruges, an artist in the service of the King of France; of Jehan de Hasselt, painter to the Count of Flanders; of Jehan de Woluwe, painter to the Dukes of Brabant; and of Melchior Broederlam, the painter to the Duke of Burgundy. Art only required a favourable opportunity to enable it to burst into life, and this opportunity had now come. In 1419 Philip the Good commenced his magnificent reign: it proved to be the dawn of a new epoch.

The second period extends over the whole of the fifteenth century and somewhat beyond. It was the

immediate result of a great development in the prosperity, wealth, and intellect of the country. Christian Art now shone forth, realistic and true to nature in its outer forms, though still mystical and austere in spirit. Faith still existed, and the primitive devotion was as deep as ever, but the general spirit was altered: the picturesque age had succeeded the symbolic. Artists had become interested in nature: they studied anatomy, landscape, perspective, architecture, accessories; their works glorified the actual life of the present as well as the life to come. Their pictures, which were chiefly intended for altars and oratories, represented none but religious subjects, yet they told of the pomp, the elegance, the unparalleled magnificence of the time of the Dukes of Burgundy. This was the epoch of the great Jean Van Eyck, of his brother Hubert, of Van der Weyden, Van der Goes, Cristus, Bouts, Memling, Gheerardt David, Jérome Bosch, and of Quentin Metsys.

The day was to come when these masters of Flemish Gothic Art, like the harbingers of the Renaissance in Italy, would cast all else into oblivion.

The third period comprises the sixteenth century. The Low Countries passed over to Germany by the marriage of Mary of Burgundy with Maximilian of Austria, and by the union of Philippe le Beau with Jeanne of Aragon they were united to Spain. Marguerite of Austria and Charles V. were both born in the Netherlands—Marguerite in Bruges, Charles in

Ghent—they were both national in spirit, and both succeeded in winning for themselves a certain popularity.

As the frontiers extended, so did the domain of intellectual and material activity. The public mind was enlarged, and free investigation helped it to shake off its former ecclesiastical tutelage. Public wealth was great and commerce prosperous, while political relations, as they became more and more extensive, brought to the North the taste and the models of the South.

Fable and allegory began to mingle with religious tradition, and called forth a new sphere of Art. Just as Italy had once accepted the artistic yoke of Greece, so the Low Countries, subdued by the illustrious masters and gigantic works of Italy, submitted to their enchanting power. The national Art suffered fatally from foreign influence, and Bruges and Antwerp were deserted for Florence and Rome.

The first to depart was Jean Gossaert, in 1508. Bernard Van Orley, Lambert Lombard, Pierre Coucke, Michel Coxie, Franz Floris, Barthélémy Sprangher, Martin de Vos, the Franckens, Van Mander, Denis Calvaert, and Otho Vœnius, followed him.

But in Italy the Flemish school became completely disorganised, and all these "Romanists" lost the qualities they possessed without acquiring those they lacked. They did not give to Art any striking works, and their pictures are curious only from an historical point of view. Nevertheless, in spite of the despotic rule of fashion, the truly national temperaments still survived, as we shall find if, discarding religious

subjects for a moment, we turn to three styles which, thanks to the earnest study and imitation of Nature, escaped the general contagion.

In portraiture the Flemish inheritance remained clearly established, though at times it was slightly encroached upon. Pourbus the elder, Martin de Vos, Joost Van Clève, Geldorp, Neuchâtel, Adrian Key Jean Vermeyen, Congnet, and Marc Geerarts, proudly maintained that inheritance.

Landscape and *genre*, now appearing for the first time, remained unimpaired by any foreign alloy. The love of life, real and national life, such as our eyes see, burst forth everywhere—now gorgeous and ostentatious, now active, fantastic, or humorous, but always sincere. Paul Bril, Giles Van Coninxloo, Blès, and Gassel, on the one hand, Peter Breughel the elder —a master—the Van Valkenborgs, and Beuckelaer on the other, supply the intermediate but wholly Flemish chain, which unites Cristus and Jérome Bosch to Teniers, Brauwer, de Vadder, and d'Arthois. A transformation of Art, as of public taste, was now imminent, the only motive power required being an event capable of stirring the national character into resuming its ascendency.

This event was the great political and religious revolution of 1572, which lasted during the latter part of the reign of Philip II. until the arrival in Brussels, in 1598, of the Archduke Albert and his consort Isabel. The Spanish Low Countries were then constituted an independent state.

The fourth period comprises the birth as well as

the culmination of the school which bears the illustrious name of Rubens, and occupies the greater part of the seventeenth century.

The worst time was now passed: the Spanish fury was calmed; the massacres of the Duke of Alva were at an end, and emigration had ceased; the Inquisition relaxed its iron grasp, and the ancient despotism began to give way. Order appeared re-established, and the necessity for peace was paramount. The Government, too, had become almost national, and Albert and Isabel eagerly sought for popularity; they received and welcomed artists and men of letters, and colleges and universities once more flourished. Religion itself was also transformed: once mystical and ascetic, it was now accommodating and pagan; the churches were worldly, the priests lax and tolerant. In a word, tranquillity had been restored, and, compared with past years, the present was calm and the future hopeful.

Art was destined to express this return to life, joy, and prosperity. After the active generation which had suffered under Philip, appeared the poetical generation, which was to realise its ideal under Isabel. A few years more and the outburst became general. One name, one of the most illustrious in the whole history of art, personifies it—Rubens.

Rubens' genius comprehended all nature, and embraced it with a spontaneous, impetuous, and irresistible grasp; his gorgeous style, at once Christian and Pagan, real and ideal, manifested exuberant and triumphant joy. Under the impulse

of his marvellous power the nation, cheered and revived once more, gave to the world the spectacle of a wonderful artistic exuberance. A throng of great artists, various in their styles of painting, rose throughout the whole country; and the similarity of their talents exhibits at once the spirit of the age and the influence of the master. In Antwerp there lived Jordaens, Van Dyck, Snyders, Fyt, the de Vos, Teniers, the Breughels, de Crayer, Gonzalès Coques, Quellyn, Seghers, Rombouts, Schut, Van Utrecht, Van Hoecke, Peeters, and the Huysmans; in Brussels, Meert, Sallaert, Duchastel, De Vadder, d'Arthois; in Mechlin, Biset, Peter Franchoys, and Smeyers; in Bruges, the Van Oosts; in Ghent, Jean Van Clève; and in Liége, Douffet and Flémalle; while elsewhere there were Brauwer and Craesbecke. Nor were these all; such profusion did not exhaust all the sap of the country, but sent its blossoms abroad. Thus, in France we find Pourbus, Champaigne, Van der Meulen, and Boel; in England, Van Somer and Sieberechts; in Austria, Francis Luycx; and in Italy, Suttermans, Jean Miel, and Liévin Méhus. With the exception of the Italian Renaissance, the history of painting records no artistic movement surpassing this in splendour, and none to equal it, unless it be the school of Rembrandt.

After Albert's death the country again fell under the withering yoke of Spain. The treaty of Westphalia, which closed the Scheldt, effected the ruin of Antwerp to the benefit of Amsterdam;

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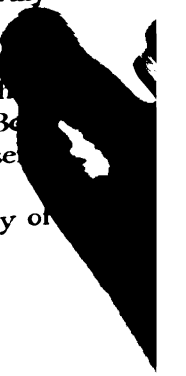


and after 1660 the illustrious generation gradually died out. The nation, which had been stirred for a short time, again relapsed, and its Renaissance, though brilliant at the outset, produced no further results.

The fifth period commences just before the eighteenth century, and with it fell the night—the dark and long night—of decay.

Within the Belgian provinces, which had now become the battle-field of Europe, war never ceased to rage, and the Spanish, the French, the Dutch, the English, and the Germans, occupied in turns these devastated territories, which were finally ceded to the Empire by the treaty of Utrecht, 1713. But so many different rules and such continual suffering had enfeebled the national energies and the national mind.

Under Charles II. of Spain, art still maintained itself, though not without a struggle. A great-grandson of Van Dyck, Jean Van Orley, essayed his talent in portraiture, but with little result; and under Charles VI., Maria Theresa, and Joseph II. of Austria, the art of painting gradually died out. The last great-grandson of Rubens, Peter Verhaegen, painted some church decorations, but these were the last faint glimmerings of a dying art.

When the soldiers of the Convention invaded the Austrian Netherlands, Flemish art was no more, and it was not given to the Republic, to the Emperor Napoleon, or to King William, to revive it.

The Revolution of 1830, which at last made Belgium an independent kingdom, opens the sixth and last period. With liberty, prosperity returned, and art flourished anew. The French school, which had so long been in the background, at once made a bold effort, and gained the first place.

Belgium, wrested from Austria, and deeply stirred with twenty years of active union with France, could not remain indifferent to the successes of Parisian art. The fame of David and the classical school, of Géricault, Delaroche, and the romantic school, of Courbet and the realistic school, had resounded in the very birthplace of Rubens itself. Their enthusiasm awoke the national art, inspired it with new ardour, and made it fruitful. Since 1830 the neo-Flemish school has gradually gained in strength; since 1855 the Flemish artists have successfully participated in all the great international competitions called into existence by the cosmopolitism of the age.

Whether the present is only a period of transition for which a more brilliant development is reserved, the future alone can decide. But even now we may assert without fear of contradiction that the Belgian school of the nineteenth century will be a worthy successor of its elder sisters.

History must record the talent of such men as Navez, Wappers, Gallait, Leys, Madou, the brothers Stevens, Fourmois, Verlat, De Winne, Clays, Boulanger, Verwée, Henri de Braekeleer, Agneessens, Hermans, Emile Wauters.

These are the principal epochs in the history of

Flemish painting, and the circumstances which connect its birthplace with the various phases of its development, and these, too, are the principal names which for six centuries have sustained its glory among the records of art.

The historians of the sixteenth and seventeenth centuries—Guicciardini, Van Vaernewyck, de Bie, and especially Carl Van Mander—have left us biographies of illustrious artists, with descriptions and criticisms of their works, which must always be consulted with advantage. But it was not till the nineteenth century that the task was seriously undertaken of giving more exact and complete descriptions of Flemish art by the study and examination of the communal archives, the parish registers, the accounts of ancient corporations, and the treasures of museums, churches, palaces, and private collections. Therefore, having here recalled the great historical periods of the national art and the names which call forth its glorious recollections, we have still the proud duty of mentioning those devoted men, who, for the last forty years, have worked with so much perseverance, erudition, and noble curiosity, in rebuilding the true history of so illustrious an artistic past.

Schayes, Fétis, Alphonse Wauters, Pinchart, Ruelens, and Henri Hymans, in Brussels; de Busscher, in Ghent; James Weale, in Bruges; Van Even, in Louvain; Siret, in Saint-Nicholas; Helbig, in Liége; Neeffs, in Mechlin; Van Lérius, Génard, de Burbure, Max Rooses, and Van den Branden, in Antwerp; finally, Passavant, Hotho, Waagen, Nagler

Förster, Riegel, Schlie, Kramm, Crowe and Cavalcaselle, de Laborde, Armand Baschet, Bürger, Dehaisne, Paul Mantz, and Guiffrey, abroad, have brought to light many manuscripts and paintings, revealed many previously unnoticed facts, and rectified many errors.

The author does not profess to record in this book the history of the great national school of art in Flanders: all he wishes is to sketch out a plan; to allot to great names and works their true position; to condense the labours of his predecessors; and to make his readers conversant with the most recent discoveries.

If he may claim any merit, it is that he has seen the pictures he attempts to describe, and that, having studied as well as seen them, he has desired to render more popular than ever the names of the artists and of their masterpieces, and thus to produce a work which did not exist before—a manual of the history of Flemish painting.

Works consulted:—Carl Van Mander: *Het Schilder-boeck*, Haarlem, 1604, in 8vo.—Kramm: *De levens en werken der Hollandsche en Vlaamsche Kunstchilders.* Amsterdam, 1856—63. 6 vol. and app. large in 8vo.—Crowe and Cavalcaselle: *The Early Flemish Painters*, London, 1879. 1 vol. in 8vo.—Waagen: *Handbook of Painting in the German, Flemish, and Dutch Schools.* London, 1860. 2 vols. in 8vo. —*Histoire des peintres de toutes les écoles*, published under the editorship of Charles Blanc. Paris, 1864.—Michiels: *Histoire de la peinture flamande.* Paris, 1865—78. 11 vols. in 8vo.—*Catalogue du Musée d'Anvers.* 1874. 1 vol. in 8vo.—Rooses: *Geschiedenis de Antwerpsche schilderschool.* Antwerp, 1879, large in 8vo.—Siret: *Dictionnaire des*

Peintres. Louvain, 1881—83. 2 vols. large in 8vo.—Van den Branden : *Geschiedenis der Antwerpsche schilderschool.* Antwerp, 1878—83, in 8vo.—*Biographie Nationale,* published by the Royal Academy of Belgium. Brussels, 1866, in 8vo. (In course of publication.)—Nagler-Meyer : *Algemeine Künstler-Lexikon.* Leipzig, 1872, in 8vo. (ditto).—Woltman and Woermann : *Geschichte der Malerei.* Leipzig, 1878, in 8vo. (ditto).

First Period.

THIRTEENTH AND FOURTEENTH CENTURIES.

THE ORIGIN OF FLEMISH PAINTING.

CHAPTER I.

THE FRESCOES.

THE CORPORATION OF ST. LUKE—THE FIRST PICTURES—JEHAN DE BRUGES—THE OFFICIAL PAINTERS TO THE DUKES OF BURGUNDY.

ABOUT twenty years ago the history of Flemish painting was considered to open with the fifteenth century and the biography of the brothers van Eyck. They were regarded as having revealed an art which, like Minerva, issuing ready armed from the forehead of Jupiter, had sprung up in Bruges ripe and virile at its birth, and asserted itself on the spot by imperishable works.

Since that period the historian has peered further into the misty past; unknown paths have been explored and discoveries made which unveil before us the labours of a whole century and a long series of artists worthy of fixing the attention of historians and lovers of art.

The oldest known Flemish pictures date from the thirteenth century, and adorn the walls of the hospital of the Byloque at Ghent.* They are frescoes of colossal dimensions, representing the crowning of the Virgin, St. Christopher, and St. John the Baptist.

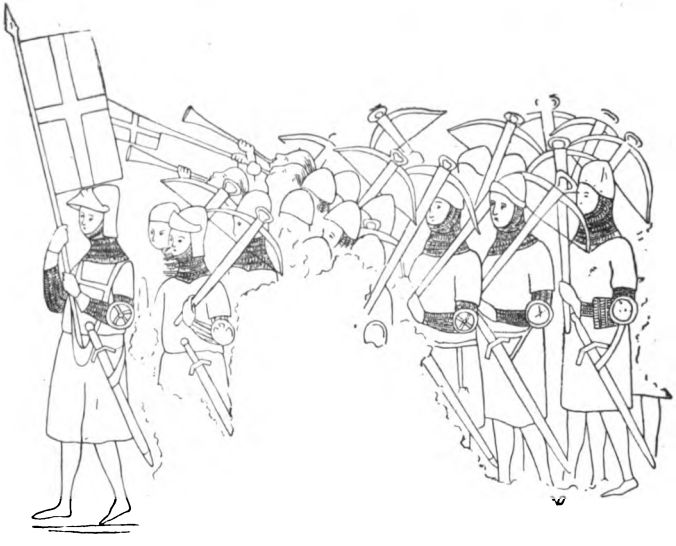


FIG. I.—GUILD OF CROSS-BOWMEN OF ST. GEORGE.
(*Ancient Chapel of Leugemete at Ghent.*)

The coarse black outline is stiff and heavy; the hands and feet especially prove that art was quite in its infancy, but some of the figures—St. Christopher, for example—are not wanting in charm or

* *Messager des sciences et des arts de la Belgique*, 1834, p. 200, and 1840, p. 224.

majesty, and by their realistic tendencies they are a foreshadowing of the national school. It would be no difficult task to trace the descent from that St. Christopher to the "Christ-bearer" of the cathedral of Antwerp painted in the seventeenth century by the illustrious master of the Flemish school.

A marked progress is noticeable in another fresco which has been discovered in Ghent, in a building formerly used as the place of meeting for the guilds. Judging by the costumes, the arms, and standards, we should say that this painting was executed towards the end of the thirteenth century or the early part of the fourteenth. These pictures represent the guilds of cross bowmen of St. George (Fig. 1) and of archers of St. Sebastian, the corporations of butchers, fishmongers, bakers, brewers, and weavers, preceded by their banners, and marching in the order they had adopted when they set out on an expedition or figured in a public ceremony.*

These frescoes afford valuable information to the student of the costumes and of the military organisation of the corporations, but they are even more precious from an artistic point of view. The paintings, like those in the Byloque, are not well coloured; crude tones of red, brown, yellow, and white prevail, and their figures are stiff and inexpressive. But the grouping is picturesque, and there is truth in the action, and character in the arrangement of the lances, pikes, cross-bows, and "morning

* F. De Vigne: *Recherches historiques sur les costumes civils et militaires des guildes et des corporations de métiers.* Ghent, 1847.

stars," which are seen above the serried ranks of the communal soldiery.

These paintings, as well as a few others of less importance, prove that art, though it had reached no degree of development, nevertheless existed as early as the thirteenth century. Moreover, they attest beyond a doubt that this art was essentially national and Flemish. It had no relationship with the Byzantine and symbolical art which was still extending its influence over the rest of civilised Europe, and of which the paintings in the old Romanesque cathedrals in Germany and the Madonnas of Cimabue (1240—1302) in Italy are the principal monuments. The battle of the Spurs of Gold (1302) had just immortalised those very corporations of Ghent, of which the artist was committing the souvenir to the walls of the chapel at Leugemete, and ere long Jacques van Artevelde brought them to the apex of their glory and power.

Craftsmen of all kinds began to form themselves into well-ordered associations, and all those who had any claim to art—such, for instance, as the painters of statues and heraldry, those who painted figures of the Virgin and saints on the banners of corporations and the pennons of knights, those who decorated with frescoes the great bare walls of churches and chapels, in fact, all those who used the brush or pencil—placed themselves under the patronage of the Virgin or St. John, but more frequently still of St. Luke. In some cases they united with other bodies, such as the imagers, goldsmiths, and goldbeaters. The first guild

of sculptors, under the patronage of St. Luke, was embodied in Ghent in 1337—38. This was a memorable year, in which the Flemish communes, under van Artevelde and at the height of their power, signed the treaty with England assuring the neutrality and commercial liberty of Flanders. Then were instituted, in succession, the corporations of Tournai in 1341, of Bruges in 1351, of Louvain before 1360, and of Antwerp towards 1382. It is uncertain when the guild of Ypres was embodied, but this city was active and populous, and art must have developed itself there at no late period. As early as 1323 and 1342 the registers record "*pourtraittures et ymaiges*" executed for the Counts or for the commune by the painters HANYN SOYER, JEHAN DE LA ZAIDE, and LOY LE HINXT.*

The illuminators of Bruges and Ghent, the tapestry-workers of Arras, of Tournai, of Valenciennes, and of Brussels, united themselves in their turn, and ere long Flanders, Artois, Hainault, and Brabant, were thronged with those corporations, semi-industrial, semi-artistic, which were destined to play so important a part during several centuries. It is a fact worthy of notice that a like spirit of association was growing about the same time in Italy and Germany; guilds of painters were created in Prague in 1348, in Florence in 1349, and in Sienna in 1355.

The Flemish guilds, which the communes had

* Van den Peereboom: *Ypriana*, vol. ii., p. 269.—Van den Putte: *De quelques œuvres de peinture conservées à Ypres.* (*Annales de la West-Flandre*, vol. ii., p. 180.)

endowed with many privileges, rapidly became centres of activity, always restless and struggling, though sometimes egotistical and troublesome. Their organisation was not always irreproachable in its details, for these often put obstruction in the way of genius and precocious talent; but all their experiments were made as the result of discussion. In them the intricate technicalities of the companies were handed down, taste gradually developed itself, and, without any painful shock, the way was prepared by which the artisan became an artist.

It was in the midst of these guilds of painters, illuminators, and tapestry-workers, that the art of painting pictures was first born in Flanders, towards the beginning of the fourteenth century. Giotto (1276—1337) and his pupils had made this same art fashionable in Italy, and it was cultivated in Bohemia by Theodoric of Prague, Wurmser of Strasburg, and Thomas of Mutina (1348—1397).

In the Netherlands picture-painting as well as fresco-painting had from the first an essentially Flemish character. It sprang up in the midst of national elements; it grew slowly and progressively, far from any foreign influence, and was a faithful reflex of local life and an artless expression of the religious ideas of the time. Its object in Flanders, as elsewhere, was the pious ornamentation of altars and oratories. We find the earliest mention of its existence in the archives under the date 1353, and the first monument of this early art is the "picture" representing the "Martyrdom of St. Liévin," which

JEAN VAN DER MOST painted for the abbey of St. Bavon, near Ghent.* Very little later, in 1370, HUGO PORTIER painted "St. Amand pulling down an altar to Mercury," for the same monastery. The artist of all Brabant who at that period enjoyed the greatest renown was JEAN VAN WOLUWE, painter and illuminator to the ducal court. It is proved that from 1378 to 1386 he executed numerous paintings for Jeanne and Wenceslaus, many miniatures, wall decorations, and pictures, amongst others a diptych for the oratory of the duchess in Brussels.† With rare exceptions, all that remains of the works of these ancient craftsmen is documentary evidence, the pictures themselves having been destroyed long ago. The Museum of Antwerp possesses the only monument of the early ages which has been handed down to us; it is a "Calvary," painted on a golden background and bearing the date 1363. The Crucifixion forms the central figure of this composition; to the right is the Virgin, and to the left the donor kneels, over whom St. John seems to extend his protection. In the Church of St. Saviour, at Bruges, there is another Calvary, which must have been painted at a somewhat later period, and was executed for the Tanners' Company, but both pictures are unsigned. These works probably give us but an imperfect idea of the progress of painting towards 1360—70; nevertheless, they attest that the art did exist, though in its

* Ed. de Busscher: *Recherches sur les peintres gantois*, Ghent, 1859; p. 166.

† Alex. Pinchart: *Archives des arts*, vol. iii., p. 96.

rudest form, and, moreover, they foretold that at the first favouring opportunity it would burst into bloom.

The honour of forwarding this movement belongs to the sons of King John of France. The intelligent protection they gave to industries stimulated the zeal of artists and, by the emulation it excited, gave the signal of progress. M. de Laborde speaks of the "Dukes of Anjou, of Berry, and of Orleans as forming in the court of France, simultaneously with the Dukes of Burgundy in their court, a bright halo, the brilliancy of which it was impossible to escape."*

The Netherlands benefited largely by the protection these princes gave to the arts, for the intercourse between the two countries was intimate and incessant. France was suzerain of Flanders, and her language—that *langue d'oil* which Froissart, son of an illuminator of Valenciennes (Hainault), had made popular—was fast becoming the language of the polite classes in Brabant and Hainault. We need not, therefore, be surprised to see several Flemish and Walloon artists occupying at the court of Charles V. (the wise, or rather the learned) of France, the office of painter, illuminator or imager. Among others we may cite the sculptor Hennequin of Liége, the painter Jehan de Bruges, and André Beauneveu of Valenciennes who was at once painter, sculptor, and illuminator.

JEHAN DE BRUGES is the first of Flemish painters of whose talent we can form an approximate idea,

* *Les ducs de Bourgogne*, vol. iii., p. 1.

FIG. 2.—CHARLES V. ACCEPTING A MANUSCRIPT.—*Jehan de Bruges.*

(Miniature from the Westreelanum Museum at the Hague).

some of his pictures having been handed down to us. A number of documents recently discovered tend to place this artist at the head of the school; in the records of his time he appears under the name of "*Hennequin de Bruges, peintre du Roy*," or "*Jehan de Bruges, peintre et varlet de chambre de monseigneur le roy Charles V.*"

No details are known as to the private life of this artist; the only fact that can be ascertained is that he flourished in 1372—1377. He executed the miniatures which adorn a *Bible historiée*, now in the Westreelanum Museum of the Hague, and which is dated 1372. One of the illuminations represents King Charles V. receiving a manuscript from the hands of the donor, who is kneeling before him. (Fig. 2.)

"The portrait of the king is a masterpiece of delicacy," says M. Louis Gonse, "and I do not know any picture of that time which equals it. . . . The most striking feature of this painting, even at first sight, is, however, the extreme and modern individuality of this figure." *

In 1376 this same Jehan de Bruges was entrusted by the Duke of Anjou, brother to the King, with an important work: the composition of the cartoons for the famous tapestries of the Apocalypse, part of which are preserved in the cathedral of Angers. † This magnificent *tenture* is divided into seven parts, measuring together from 450 to 480 feet in length by

* *Chronique des Arts du* 3 *Novembre*, 1877, p. 321.

† Guiffrey: *Histoire générale de la tapisserie* (*France*), pp. 11 and following.

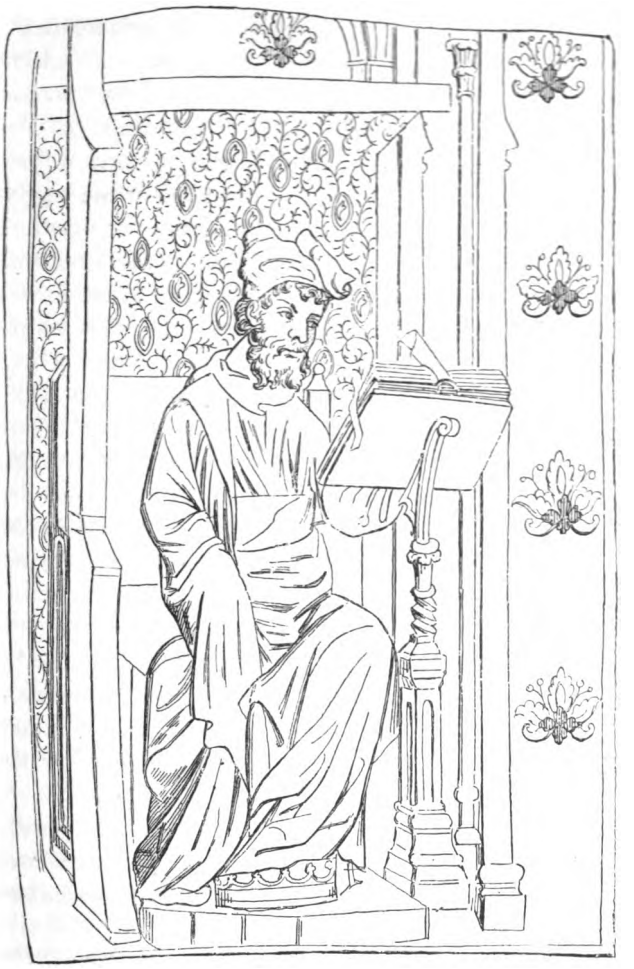


FIG. 3.—FIGURE FROM THE TAPESTRY OF THE APOCALYPSE.
Jehan de Bruges. (Cathedral of Angers.)

a little more than 16 feet in height. It was formerly composed of ninety pictures, sixty-nine of which remain whole. Each part represents a person seated in a Gothic niche and meditating on the Apocalypse (Fig. 3), and of fourteen pictures representing the different canticles of the book of the Vision of St. John. Angels are seen aloft, some singing and playing on various musical instruments, others holding armorial shields. The painter found inspiration for his composition in the miniatures of an old manuscript which belonged to the royal library, and which the king lent for this work to his brother the Duke of Anjou. This is a most interesting fact, and one which it is important to note, for it establishes the influence of a composition which was first used by the illuminators* in the twelfth century, which, in the fourteenth, furnished ideas to Jehan de Bruges for his cartoons, and which, as we shall see further on, was again used in the fifteenth by Hubert Van Eyck, for the composition of his picture the "Mystic Lamb."† The seated figures, especially, present the same character of grandeur and severity which was so much admired in 1432, in the three highest figures in the reredos by the brothers Van Eyck.

That this artist also painted pictures is proved by the express name of *pictor* which is attributed to him, while the miniaturist was called *illuminator;*

* Didot: *Des apocalypses figurées, manuscrites et xylographiques*, Paris, 1870.

† Giry: *La tapisserie de l'apocalypse de St. Maurice d'Angers* (*L'Art*, vol. vii., p. 306).

unfortunately, not one of these paintings now exists.*

ANDRÉ BEAUNEVEU was contemporary with Jehan de Bruges. He was not only a painter and illuminator but also a sculptor of great talent. "N'avoit pour lors," says Froissart, in the year 1390, "meilleur ni le pareil en nulles terres, ni de qui tant de bons ouvraiges fuissent demeurés en France ou en Haynnau, dont il estoit de nation, ni au royaulme d'Angleterre." Time has destroyed the pictures which he painted in 1374 for the great hall of jurymen at Valenciennes, his native town, as also the "imaiges et paintures" with which he decorated, in 1390, the castle of the Duke of Berry, at Meun-sur-Yèvre. Some fragments of the royal tombs at St. Denis, a missal at the national library of Paris, and a large miniature *en grisaille* in that of Brussels, are all that now remains of Beauneveu's works.

There is no doubt that the celebrated Flemish artists, eminent sculptors and painters to the Kings of France and to the Dukes of Anjou, of Berry, and of Orleans, exercised a decisive influence over the birth of the first French school, which had so many points of resemblance with that of the Van Eycks. The Corporation of Painters and Sculptors of Paris was first constituted as an independent body in 1391, and the first celebrated French artist, JEHAN FOUQUET, was born in 1415. The Louvre possesses two fine portraits by him, the one of King Charles VII. (No. 653) and the other of his Chancellor Juvénal des Ursins (No. 652).

* Waagen: *Manuel de l'histoire de la peinture*, vol. i., p. 82.

While the King of France employed Jehan de Bruges, JEHAN DE HASSELT was painter to Louis de Male, Count of Flanders. Fragments of mural paintings in *tempera** are still to be seen in the Church of Notre Dame at Courtrai. They were probably by his hand. They represent full-length portraits of Louis de Male and of the Counts of Flanders, his predecessors, and adorn the chapel which this prince had erected in 1373, with the intention of making it his own mortuary chapel, and of placing therein a monumental tomb, the execution of which he entrusted to André Beauneveu. It is proved by documentary evidence that the painter and the sculptor met in 1374, "for the service of the Duke."† At the death of Louis de Male in 1384, the Duke of Burgundy, his son-in-law, became heir to the counties of Flanders and Artois, and Jehan de Hasselt remained painter to the Court. Philip the Hardy commissioned him to paint an altar-piece for the church of the Cordeliers in Ghent, in 1386.‡

However, after that time this artist's name was superseded by that of MELCHIOR BROEDERLAM, who appears in the household accounts with the title of official painter to "my Lord the Duke of Burgundy." Broederlam generally resided in Ypres, which is supposed to be the place of his birth, where his presence is recorded in the registers from 1383 to

* Ed. de Busscher: *Recherches sur les peintres gantois*, 1859, p. 47.

† Pinchart: *Archives des arts*, vol. ii., p. 143.

‡ De Laborde: *Les ducs de Bourgogne*, vol. i., p. 34.

1409; and it is there that he executed several important works.*

In 1398 Philip the Hardy had just founded a Carthusian monastery in Dijon, and he commissioned Broederlam to paint two altar-screens carved by the Fleming Jacques de Baerze of Termonde. This work, which is preserved in the Museum of Dijon, fully establishes his talent. The wings of one of these altar pieces has been handed down to us in a perfect state of preservation, and is one of the most precious landmarks of Flemish art. It represents the Annunciation and Visitation, the Presentation in the Temple, and the Flight into Egypt (Fig. 4).

Pictures which had hitherto been mere *objects of religion* were now on the verge of becoming *works of art.* Their composition began to deviate from the traditional forms of sacred art, and was becoming picturesque. Some of the heads of that time reveal a keen sense of the beautiful, and the draperies are simple and graceful. Gold no longer forms the whole of the background; landscapes begin to develop their perspective, with rocks and trees; and we feel that ere long Nature will be studied minutely. The episode of the Flight into Egypt, which depicts Joseph followed by the Virgin holding the infant Jesus in her arms and mounted on an ass, already foreshadows the realism of the following century.

While Broederlam was working at Dijon, another artist appears to have enjoyed equal renown in

* *Annales de la Société Archéologique d'Ypres*, vol. ii., p. 175.

Ypres. This was JACQUES CAVAEL, official painter to the city, who decorated the celebrated hall of the Drapers' Company with pictures. In 1399 he journeyed to Italy, where he and two of his pupils were actively employed in the ornamentation of the cathedral of Milan.*

JEAN MALOUEL appears under Jean sans Peur as painter and *varlet-de-chambre* to the duke, but whether he achieved any progress is not known. None of his pictures have survived. All that we can ascertain beyond a doubt is that he adorned with painting the before-mentioned Carthusian monastery of Dijon, which is now destroyed, and that in 1415 he painted the portrait of Jean sans Peur, which a special messenger conveyed to Jean II. of Portugal.† Finally, after Malouel, we witness the advent of the man of genius who was destined to preside over the development of the Flemish school. Between the fresco of the Byloque and the panels of Dijon there is the work of two centuries: in all matters of art progress is thus slow.

For want of complete documents we are unable to appreciate all the phases, all the evolutions, of this first period. But the mementoes which we possess suffice to prove once more that art, before flourishing, has to pass through a long series of hesitations, attempts, researches, transformations, and progress,

* Alphonse Wauters: *Les commencements de l'ancienne école de peinture antérieurement aux van Eyck* (*Bulletin de l'Académie royale de Belgique*, 1883, p. 317.)

† Desalles: *Mémoires pour servir à l'histoire de France*, p. 138.

FIG. 4.—THE ANNUNCIATION.—THE VISITATION.—THE PRESENTATION.—THE FLIGHT INTO EGYPT.

Melchior Broederlam. (Museum of Dijon.)

and that the school of Bruges, the history of which we are now going to study, was the outcome of the united labours of several centuries. Ever since 1384 an immense social and political work had been carried on in the Netherlands. The accession of the Burgundian dynasty to Flanders had somehow produced new life, which in its turn was to be instrumental in developing a new and grand artistic movement. Flanders was now rivalling Italy; it had become the most industrious, the richest, the most flourishing country of northern Europe. Bruges was her great market, the rendezvous of traders of all nations. Her port was open to vessels from Lübeck, Hamburg, Bremen, Amsterdam, London, Havre, Lisbon, Genoa, Venice, the East; at times more than a hundred sail arrived in one day. At Bruges the German Hanseatic League had established docks, and foreign nations raised their stately counting-houses magnificent in architecture. Her streets re-echoed with every tongue, and the record office of the tribunal still preserves notaries' documents drawn up in eight or ten different languages.

In Ghent there was similar activity, prosperity, and power. In 1389 the town numbered ninety-thousand men capable of bearing arms, and when the belfry's great voice sounded "*Roelandt*," fifty-two corporations could assemble on the market-place, ranged under their banners. "Nulle terre," says a chronicle of the time, "n'est comparée de marchandises encontre la terre de Flandre." Burgundian knights, foreign consuls, and Flemish burghers, all vied with each other in luxury and elegance in their

dwellings and their entertainments. Houses and palaces were alike furnished with a richness and a luxury without parallel: wainscoting, ceramics, all articles of gold and silver, of glass and iron, the least object claimed to be the theme of original ornament; all things aimed at elegance in form and delicacy in workmanship. In the market-place there was a succession of processions, cavalcades, theatricals, and festivities. Prosperity was general, splendour at its height, and art could not but reflect the picturesque, decorative, and sumptuous taste of the time.

Each prince had his painter, his imager, his illuminator, his tapestry-worker. In Bruges HENRI BELLECHOSE* had succeeded Malouel; in Mechlin VRANQUE was painting the portrait of the Duchess Catherine; in Mons PIERRE HENNE‡ painted those of the Dowager of Hainault and of JEAN IV. of Brabant; and in Liége JEAN VAN EYCK, who was to become the great Jean of Bruges, was making his first attempts at the court of the Prince-bishop, and already pondering over the method with which he was later on to revolutionise the process of painting.

The great national art would henceforth be free to flourish without obstacle; the ground was prepared, society was more settled; the artist was born, and his genius had found its instrument. In 1419, when Philip the Good mounted the ducal throne, art was unfettered; all was ready for its development.

* De Laborde: *Les ducs de Bourgogne*, vol. i., p. 69.
† De Laborde: *Les ducs de Bourgogne*, vol. i., p. 269.
‡ Pinchart: *Archives des arts*, vol. iii., p. 188.

Second Period.

FIFTEENTH CENTURY.

THE GOTHIC SCHOOL.

CHAPTER II.

HUBERT AND JEAN VAN EYCK—DISCOVERY OF PAINTING IN OIL.

THE City of Liége, capital of the principality of that name, was, at the end of the fourteenth century, after the victory of the guilds and the Peace of 1376, a centre of great intellectual and material activity. Few countries in Europe then presented the spectacle of more really democratic institutions, productive of so much order, justice, and liberty.*

Its numerous and opulent monasteries, from which science and learning irradiated, encouraged the work of illuminators, goldsmiths, and sculptors. Art, in the midst of such favourable circumstances, could not fail to prosper. Unfortunately, time and revolutions

* F. Henaux: *Histoire du pays de Liége*, Liége, 1857, vol. i., p. 239.

have effaced the very traces of its efforts. No work has descended to our time, permitting us to ascertain with accuracy how far art had progressed in Liége when the VAN EYCKS travelled thither. They took up their residence in that city in the early part of the reign of the Prince-bishop John of Bavaria (1390—1418), in all probability for the exercise of the art which was to render them for ever famous.

The two brothers were born in Maesyck (Eyck-sur-Meuse), a small town in the northern part of the country. Their family name is unknown, but according to the custom of that time they adopted that of their native town. We are ignorant of the facts of their early existence. No contemporary event gives a clue to the manner in which their talent was developed, or tells how they arrived at so perfect an education as they appear to have possessed. But this obscurity is suddenly illumined by one great event—the discovery of painting in oil.

During the whole of the Middle Ages, until the commencement of the fifteenth century, the general process of artistic painting had been tempera—that is to say, painting with a medium of water, white of egg, or some other glutinous mixture. An oleo-resinous varnish was employed for the purpose of adding vigour to the dull tones of the tempera, while it preserved the picture from the ravages of time. A few Italian artists, principally Giotto, sometimes tried to mix their colours with oil, but it is supposed that the results they obtained were far from satisfactory, since their most celebrated followers—Masaccio, Fra Angelico, Lippi

and even Crevelli, who died in 1495—were exclusively painters in tempera.

The ancient historians say that towards 1410 a new method made its appearance in the Netherlands. No serious arguments have as yet been able to shake this opinion, which Vasari expressed thus decidedly in 1550: "It was a splendid invention, and a great improvement in the art of painting, when the discovery of the oil medium was made, the first inventor being a native of Flanders, Jean de Bruges." *

Jean Van Eyck was justly dissatisfied with the ancient mode of painting, and the very slow progress of drying caused him incessant annoyance. His knowledge of chemistry led him to make experiments, the object of which was to discover a siccative varnish, which might hasten the drying without exposing the picture to the sun. He obtained this medium by a mixture of linseed and nut oils with other ingredients. This first step proving successful, he continued his experiments, and found that his colours mixed much better with oil than with water, and produced a painting at once much firmer and more powerful and brilliant. This discovery once made, the old coloured oil varnish was discarded, painting in oil only requiring a pure, thin, transparent, and colourless varnish, to secure permanence.

This continuation of improvements and successful applications—probably fruits of several years of study and research—entirely overthrew the old system; the

* Vasari: *Le Vite de' più eccellente pittori, scultori e architetti.* Florence, 1550 chap. xxi.

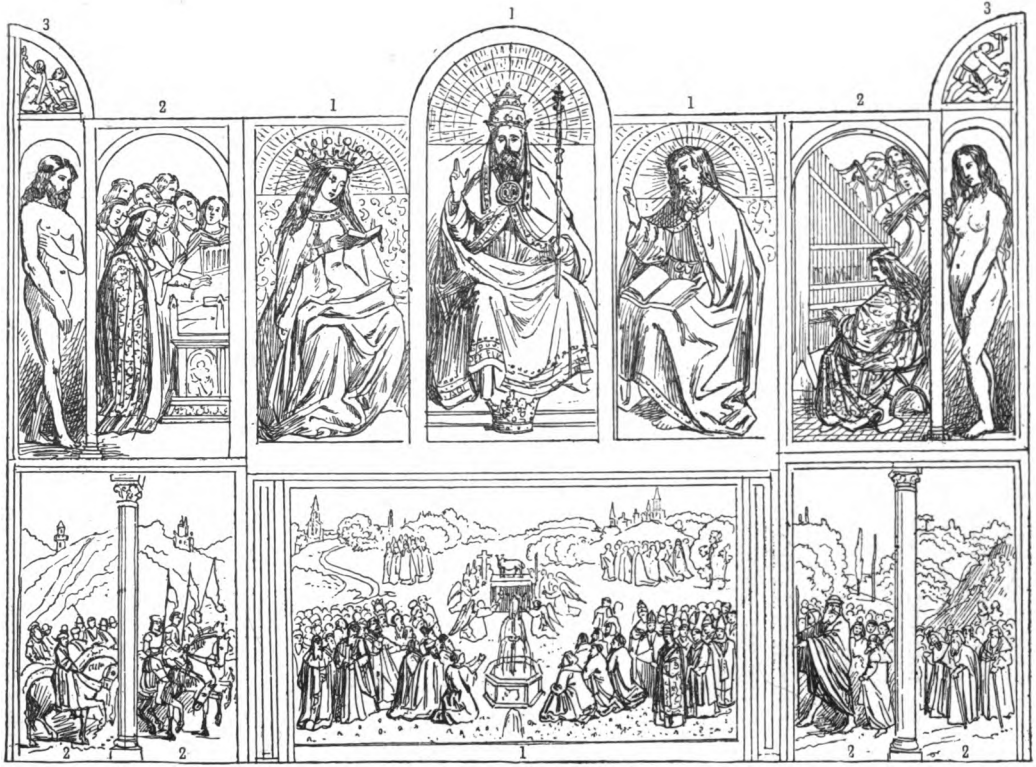


FIG. 5.—THE MYSTIC LAMB.—*Hubert and Jean Van Eyck.*

FIG. 6.—ADORATION OF THE MYSTIC LAMB (CENTRAL PANEL).—*Hubert and Jean Van Eyck.*
(Church of St. Bavon, Ghent. 4 ft. 2 in. × 7 ft. 5 in.)

discovery was made, and the road traced for the great masters.

This artistic revolution, which was about to exercise so great an influence on the development of art in the whole of Europe, was the glorious prologue to the history of Flemish painting in the fifteenth century. And, as everything was to be dazzling at its outset, the first work belonging to the new school which bears a date, is no other than the immortal retable of the "Mystic Lamb" (Figs. 5 and 6). It was a patrician of Ghent, Jodocus Vydt, Lord of Pamele, who commissioned Hubert Van Eyck, the elder of the two brothers, to paint this work. Hubert, in the choice of the "Redeeming Lamb" of the Apocalypse of St. John, adopted one of the themes most familiar to the artists of the Middle Ages, and he did not swerve from the form of representation generally accepted as well by miniaturists and engravers as by sculptors and tapestry workers. The same disposition of the groups and character of the figures, noticeable in the retable of Ghent, exist in the tapestries of the cathedral of Angers, which were executed from the designs of Jehan de Bruges, official painter to Charles V.

But, for the first time, the magnificent religious poem appears free from the stiffness of preceding centuries, revived by the lively and picturesque imagination of Hubert, and set in one of those perfect frames of architecture of which he alone seems to have possessed the secret, with the perspective, the expression, the composition, and all the outward forms of modern art.

Unfortunately, an untimely death interrupted the labours of the artist in 1426, when he had done little more than trace the plan of the great work. Jodocus, struck with the imposing grandeur of the composition, pressed Jean to carry out the work which his brother had left incomplete. It was not, however, finished until six years later. In spite of the generally accepted opinion, we believe that Jean painted the whole picture.

Several authors, accepting as certain the more than doubtful collaboration of the Van Eycks in the altar-screen of Ghent, have wished to develop this impression into a dogma, and assert that a great many pictures are due to the joint efforts of the two brothers. However, a careful examination of the question, and of the biography and the works of the Van Eycks, proves this opinion to be erroneous.

The "Mystic Lamb" counts no less than twenty panels, and more than three hundred figures. It is a wonderful performance, and has been handed down to us in an almost perfect state, but, owing to shameful circumstances, it has been divided and scattered. The church of St. Bavon, in Ghent, for which it was originally painted, no longer possesses any but the four middle panels; the six large wings have been in the Museum of Berlin since 1816, and the two small ones in the Museum of Brussels since 1860.* It is the masterpiece of the primitive Flemish school.

* See the complete history of the "*Polyptyque*," by Charles Ruelens, in the *Annotations* of the work, by Crowe and Cavalcaselle, "The Ancient Flemish Painters," vol. ii., p. 62.

It was first exhibited publicly on the 6th of May, 1432, and from that time forward it has been minutely studied, and never ceased to excite the greatest admiration. But the mind dwells on all the details of this wondrous work without being able to fathom its depth, or discover the full meaning it is intended to convey. It remains the deepest, the most complete and imposing artistic expression of one of the noblest movements which art has to record—the birth of the school of Bruges.

The genius of Jean Van Eyck, his perfection, his audacity, his success, and his renown, are such that they force posterity to see him only; he entirely supersedes his obscure forerunners and contemporaries, and would fain lead the spectator to believe in a bold improvisation, a prodigy, by which some supernatural power, working on the soil of Flanders, suddenly brought forth Flemish painting in all its glory.

HUBERT VAN EYCK was born towards the year 1366.* If a certain halo of glory surround the name of the elder of the two brothers, he probably owes it to the "Mystic Lamb," and to the "Mystic Lamb" alone, the inscription of which says that Hubert commenced the work and that Jean finished it. The other documents relating to him are limited to two or three inscriptions in the registers of Ghent, where the artist took up his residence; the exact year is not known. It is, however, an undoubted fact, that in 1424 the magistrates

* *Het Schilderboeck*, &c. (The Book of Painters, &c.), Haarlem, 1604, p. 199.

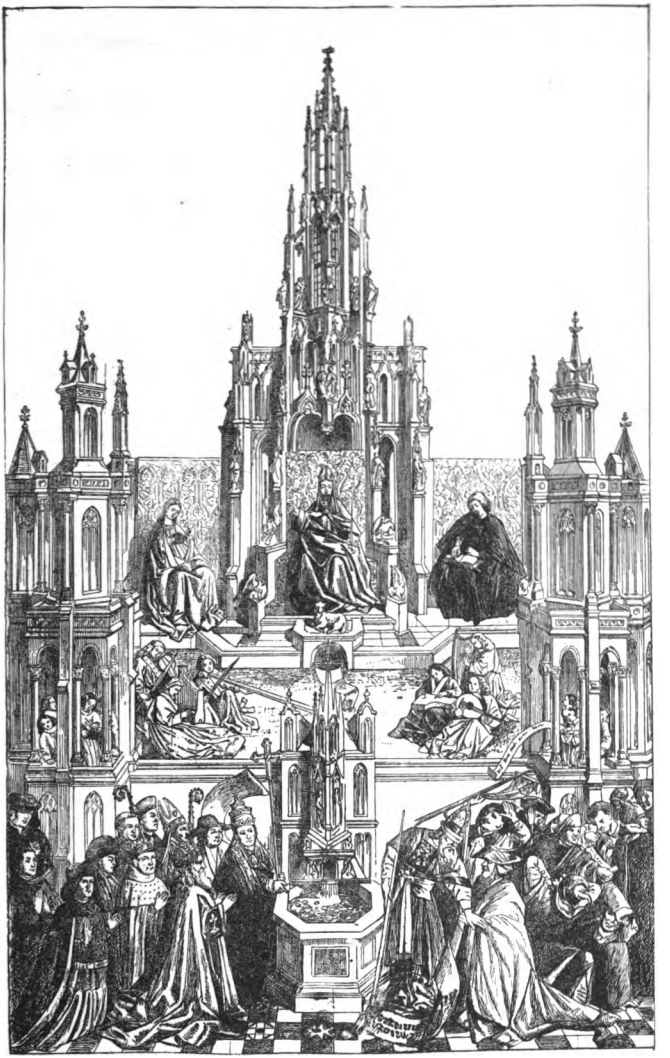


FIG. 7.—TRIUMPH OF THE CHRISTIAN CHURCH OVER THE SYNAGOGUE.—*Hubert Van Eyck (?).*

(Museum of the Prado, Madrid. 5 ft. 6 in. × 4 ft. 4 in.)

of Ghent went in state to visit the artist in his studio, and view the picture he was painting.*

The only basis, therefore, which would enable us to trace the lost works of Hubert Van Eyck is the "Mystic Lamb," that is, the grouping of the figures, their attitudes, and the character of the folds of the drapery; this part of the work undoubtedly belongs to him alone, as it is an indisputable fact that he began the altar-screen alone. In the "Triumph of the Christian Church over the Synagogue," in the possession of the Museum of Madrid, the critic cannot but observe a great resemblance to "The Mystic Lamb" in the attitudes of the principal figures. It is therefore but natural to admit, on the authority of Passavant,† that this canvas is by the same artist; the more so as neither the style, the colouring, nor the composition, is characteristic of any other master of the fifteenth century (Fig. 7). This picture is the only one which can be attributed to Hubert with any degree of certainty,‡ and this very scarcity of works would explain why the chronicles of the time speak no more of Hubert than if he had never existed; why his name has nowhere been mentioned before Guicciardini (1567); finally, why Albert Dürer, who was assuredly a good judge, in the narrative of his journey to the Netherlands, in which he mentions the names and works of the great painters of the sixteenth century, fails to

* *Biographie Nationale*, vol. vi., col. 779.

† *Die Christliche Kunst* (Leipzig, 1853), p. 126.

‡ Several German critics consider that the picture at Madrid is only a copy which was executed in the early part of the sixteenth century.

say one word relative to the existence of Hubert. The picture certainly betokens great ability in composition, but at the same time it betrays very uninteresting execution, design devoid of character, mediocre colouring —in fact, it has none of the qualities which would entitle the artist to a place among the great Flemish painters of the fifteenth century. For that reason we may say, without fear of injustice, that though the name of Hubert is inscribed on the frame of the "Mystic Lamb," it is nevertheless to the genius of his brother that he owes the honour with which he appears before posterity. To Jean, to the illustrious Jean alone, belongs the glorious title of Father of Flemish Painting.

Hubert died in Ghent, as his epitaph tells us, on the 18th of September, 1426, and was buried at St. Bavon.

JEAN VAN EYCK.*—We have no correct data as to the birth of Jean Van Eyck, but all authorities agree in fixing that event between 1380 and 1390. Little is known of his early years, but it is generally supposed that he left Maesyck, his native town, for Liége, where he went to reside in

* Principal works:—Ghent, Berlin, and Brussels: *The Mystic Lamb* (Church of St. Bavon, Museums of Berlin and Brussels). Bruges: *The Glorified Virgin, before whom Canon van der Pale kneels in adoration* (Academy of Fine Arts). Paris: *Chancellor Rollin kneeling in prayer before the Virgin and Child* (Museum of the Louvre). London: *Arnoulfini and his Wife* (National Gallery), *The portrait with the turban* (ditto). Berlin: *The Man with the carnations* (Museum). Dresden: *The Virgin with the Donor* (Museum). Frankfort: *The Virgin and Child* (Staëdel Inst.). Turin: *St. Francis* (Pinacotek).

order to study the art of painting under his brother Hubert.

John of Bavaria, surnamed "The Merciless," was then Bishop of Liége. He was the worst of governors, but the most magnificent of princes, and a lover of the fine arts. Jean Van Eyck was appointed his official painter and *varlet-de-chambre*. In 1417 this prince renounced his bishopric to carry on war in Holland. He made a rapid conquest of the country, assumed the title of Count, and fixed his residence first at Dortrecht, then at the Hague. That the painter accompanied John of Bavaria is doubtful, but we know that he afterwards rejoined the prince at the Hague. Authentic documents discovered in this town by M. Pinchart prove that it was the scene of Jean Van Eyck's labours from October, 1422, to September, 1424. The following year the artist was at Bruges, at the court of Philip the Good, with the title of painter and *varlet-de-chambre* to the duke, whose confidence he enjoyed.* As early as 1426 he was entrusted with secret missions, and in 1428 he accompanied the embassy which the Duke of Burgundy sent to Portugal for the purpose of demanding the hand of the Princess Isabel, daughter of King John I. During the fifteen months of his absence Jean Van Eyck painted the portrait of the Infanta—a portrait which is now lost—and afterwards travelled in Spain with the ambassadors, visited Andalusia, and paid a visit to John II., King of Castille, and to Mahomet,

* Crowe and Cavalcaselle: *Early Flemish Painters*, 1879, p. 40.

King of Grenada. The record office in Brussels* preserves a manuscript which contains the itinerary of this curious journey, as well as many of its details. On his return to Flanders Jean recommenced his interrupted labours. He gave especial attention to the great retable of the "Mystic Lamb," the commission for which Jodocus Vydt had given to his brother Hubert, who, as we know, had only sketched the work when death overtook him. It is probable that Jean carried the panels to Bruges. He spent several years in the painting of them, and it is while he was thus engaged that he was honoured with a visit from his sovereign and that the magistracy of the city of Bruges† went in state to his studio. The public exhibition of the picture afterwards took place in Ghent on the 6th of May, 1432.

In 1434 Philip was godfather to Van Eyck's child, and thus gave a further proof of the regard in which he held the artist, and indeed this prince never lost an opportunity of testifying to the esteem with which he honoured his illustrious subject. In a letter he calls him, "*Nostre bien-aimé varlet-de-chambre et peintre, Jehan Van Eyck;*" at other times he orders his treasurers to be more attentive in paying the pension of the artist regularly, for fear Van Eyck should leave his service, "*en quoy il prendrait très-grant deplaisir,*" for he was anxious to reserve him for "*certains grans ouvrages*" for which he knew he would not find "*de pareil à son gré ni si excellent en*

* Gachard: *Collection de documents inédits*, vol. ii., p. 63.

† James Weale: *Notes sur Jean Van Eyck*, 1861, p. 8, note.

son art et science." And this regard and affection endured for a long time after Jean's death, as is

FIG. 8.—THE VIRGIN WORSHIPPED BY CHANCELLOR ROLLIN.—*Jean Van Eyck.*
(Museum of the Louvre. 2 ft. 1 in. × 2 ft.)

proved by the dowry which Philip paid in 1449 for Liévine, daughter of the artist, who took the veil in the convent of Maesyck. This circumstance tends to justify the tradition which points to that small

FIG. 9.—ARNOULFINI AND HIS WIFE.—*Jean Van Eyck.*
(National Gallery. 2 ft. 10 in. × 2 ft.)

town as the birthplace of the painter. Jean Van Eyck painted many pictures during the latter part of his life—that is, between the years 1432 and 1440.

There are in existence paintings bearing the date of each of those years with the exception of 1435, when the trusty servant of the Duke went in his service on "*certains voyages lointains et étrangers pour matières secrètes.*" Many of these productions are still in their primitive frames, on which we read the name of *Johanes Van Eyck*, often accompanied by his celebrated motto, "*Als ik kan*" (As I can).

The greater part of the religious works of Jean consists of representations of the Virgin and the Infant Jesus, sometimes alone, sometimes surrounded by the donors whom their patron saints apparently recommend to the prayers of the Holy Mother and Child. Among the most remarkable of Van Eyck's pictures, which exhibit his great talent in its true light and best characterise his manner, his style, and his tendency, the most important are, without doubt, the large canvas of the "Glorified Virgin, before whom Canon van der Pale kneels in adoration," in the Academy of Fine Arts of Bruges, and the same subject treated on a smaller scale, "Chancellor Rollin kneeling in prayer before the Virgin glorified," in the Louvre (Fig. 8). In the background of this second picture is seen the distant view of a city built on the banks of a river; its public places, quays, and streets are enlivened by a throng of very small figures; snow-covered hills appear on the horizon. This is a marvellous panorama, nor has it ever been surpassed in realism, finished workmanship, interest, and picturesque charm. Similar praise is due to the landscape surrounding the two representations of "St. Francis,"

FIG. 10.—THE MAN WITH THE PINK.—*Jean Van Eyck.*
(Museum of Berlin. 16 in. × 13 in.)

one in the possession of the Pinacotek of Turin, and the other in the gallery of Lord Heytesbury (Wiltshire).*

Van Eyck, who was so great as a landscapist, also excelled in painting portraits. We know several in London, Vienna, Berlin, Bruges, and Copenhagen. The most remarkable are the portraits of Arnoulfini and his wife, in the National Gallery (Fig. 9), and the bust of a gentleman unknown, holding a carnation in his hand, Museum of Berlin (Fig. 10).

Jean Van Eyck created Flemish art. He made it real, deep, energetic, full of expression and splendour: he invented aërial landscape and perspective; he was the first to give an accurate and handsome form to man, animals, flowers, and all accessories. His design is firm, patient, and studied; his colouring rich, abundant, and severe; his composition masterly, and his modelling, simplicity, and firmness, are inimitable. In the scenic arrangement of his figures he always adopted a solemn and essentially imposing character. His madonnas, angels, and saints, present an astonishing admixture of naturalness and elegant reverie; his donors are marvels of expression: they are portraits, true even to coarseness. The chiaro-oscuro enveloping the cathedrals and oratories in which he places his figures has warm, transparent, and golden tones,

* H. Hymans: *Un tableau retrouvé de Jean Van Eyck* (*Bulletin des Commissions royales d'art et d'archéologie*, 1883, p. 108). A. J. Wauters: *Les deux Saint François, de Jean Van Eyck* (*Écho du Parlement* of the 7th August, 1883).

which have characterised no other artist. Fromentin says of him with great truth, that under the brush of this man the art of painting at once reached its highest perfection. Jean Van Eyck died in Bruges on the 9th of July, 1440,* and Van Mander states that he died at a very advanced age, which would lead us to suppose that he was born earlier than historians generally admit—from 1380 to 1390.

MARGUERITE, sister of the Van Eycks, likewise cultivated the art of painting, but there is not now a single work, picture or miniature, which can be ascribed to her with any certainty. The household accounts† of the Dukes of Burgundy also record that their brother LAMBERT was, in 1431, employed by Philip the Good on "*certaines besongnes.*" But this is the extent of our information regarding him, and there is nothing to prove that these "*besongnes*" were works of art, as has sometimes been supposed.

With Van Eyck all that had to be done seemed accomplished. The same hand which had discovered the medium of modern painting had also carried its exercise to a brilliant climax. That his labours might, however, be complete and fruitful, he needed a disciple capable of becoming the apostle and propagator of his art. This was the mission of Roger Van der Weyden; and the school of Brussels took the place of the school of Bruges.

* James Weale: *Notes sur Jean Van Eyck*, 1861, p. 15.
† De Laborde: *Les ducs de Bourgogne*, vol i., p. 38.

CHAPTER III.

ROGER VAN DER WEYDEN AND HIS CONTEMPORARIES.

THE records of ancient Italian and Flemish chroniclers preserve the memory of an artist whom some call Roger of Bruges and others Roger of Brussels. He had learned his art under Jean Van Eyck, and inherited the method of the master. Some of the ancient authors exalted the genius of this artist, and yet his memory was, during three centuries, entirely lost in the Netherlands, and his numerous paintings remained unknown, hidden under fictitious names.*

The history of Flemish art is indebted to M. Alphonse Wauters, archivist of the city of Brussels, for having unearthed the traces of this master.† The

* Principal works :—Beaune : *The Last Judgment* (at the Hospital). Madrid : *The Descent from the Cross* (Museum of the Prado). Antwerp : *The Seven Sacraments* (the Museum). Berlin : *The Nativity* (the Museum) ; *The Descent from the Cross* (ditto) ; *St. John the Baptist* (ditto). Munich: *The Adoration of the Magi* (Pinakotek) Louvain : *The Descent from the Cross* (Church of St. Peter). Florence : *The Entombing of Christ* (Gallery of the Uffizi). Vienna : *Christ on the Cross* (Museum). Frankfort : *The Virgin and Child* (Städel Institution).

† *Roger Van der Weyden, ses œuvres, ses élèves, et ses descendants.* Brussels, 1856.

city of Brussels and that of Tournai dispute the honour of having given him birth. We will not here recapitulate the erudite discussion between Messrs. Wauters and Pinchart on this subject. We must limit ourselves to stating that, in our opinion, and until further proof to the contrary is forthcoming, the register of painters of Tournai and other documents bear ample testimony in support of M. Pinchart's opinion.*

Roger was born at Tournai in 1399 or 1400. His family name was de la Pasture, and it is under its Flemish translation, VAN DER WEYDEN, that he became illustrious.

There are no proofs, as stated by Italian chroniclers, that he ever was the pupil of Jean Van Eyck. It appears that he did not give himself up to the study of painting till late in life, for he was married before his name was entered in the books of the guild of St. Luke at Tournai, in 1427. He there pursued his studies during five years under the direction of Robert Campin, and received the title of master in 1432. It is probably after this date that he took up his residence in Brussels—the birthplace of his wife. At all events, he was there on the 21st of April, 1435, and soon made himself a great reputation in this flourishing and prosperous city, which, with Brabant, had just passed over to Philip the Good (1430), and had become the favourite residence of the "*Grand-Duc d'Occident.*"

* *Roger de la Pasture, dit Van der Weyden.* Brussels, 1876.

Before the year 1436 the magistrates of Brussels conferred on Roger the office of *pourtraiteur de la ville*, an honorary title, but one to which certain privileges were attached.* At the same time, one of the wings of the Hôtel de Ville, which had been in course of construction since 1402, having just been completed, Van der Weyden was entrusted with the decoration of the Hall of Justice. The four panels which he painted for this purpose are now lost, but their reputation was so great that people came from all parts to admire them.†

That portion of the artist's life which lies between 1436 and 1449 is not well known. It is certain, however, that he worked not only for the city of Brussels, but also for the guilds, monasteries, and private families.

Among the works of that period which have been handed down to us, we must mention the "Descent from the Cross," which he painted twice for Louvain; the one, in the Museum of Madrid, was executed for the Guild of the "Grand serment" (Fig. 11); and the other, painted in 1443, for the family Edelheer, is now in the church of St. Peter at Louvain.

In 1449 Roger set out for Italy, thus commencing the long list of artistic pilgrimages undertaken by Flemish painters beyond the Alps. He was at Rome in 1450,

* Alphonse Wauters: *Roger Van der Weyden*, p. 25.

† F. Campe: *Reliquien von Albrecht Dürer*, Nuremberg, 1828; translation in the *Gazette des Beaux Arts*, vols. xix and xx., *Voyage d'Albert Dürer dans les Pays Bas*, by Ch. Narrey.

FIG. 11.—THE DESCENT FROM THE CROSS.—*Roger Van der Weyden.*
(Museum of Madrid. 6 ft. 4 in. × 5 ft. 7 in.)

in the midst of the transition which Italian art was then undergoing.

Masaccio (1402—1428), had just opened fresh fields to the art of Giotto and Orcagna ; Lippi was finishing at Florence the work of his master; and Mantegna (1431—1505), then only twenty years old, was sketching the splendid frescoes of Padua. In Venice, Bellini was painting his Madonnas; in Rome the pious Fra Angelico de Fiesole (1387—1455) was preparing to leave this earth for the heaven of his dreams, whilst his pupil Benozzo Gozzoli (1420—1498) was decorating the church of Orvieto, and conceiving the designs of the animated crowds and magnificent cavalcades with which he adorned the walls of the Campo Santo of Pisa and of the Medici palace at Florence. When visiting these illustrious workshops, we have every reason to believe that the great disciple of Van Eyck first introduced the artistic process of which he possessed the secret, and which Antonello of Messina was the first to propagate in Italy. On his return to Brussels, the artist, seized with new ardour, recommenced his labours, and produced large and important pictures, which are his chief works. Foremost we must cite the *polyptyque* the "Last Judgment,"* composed of eight wings, which he was commissioned to paint in 1451—52 for the hospital of Beaune, by Nicolas Rollin, Chancellor of Burgundy; next, the "Nativity," a triptych, which was executed at the

* Boudrot: *Le Jugement dernier, retable de l'hôtel-Dieu de Beaune.* Beaune, 1875.

request of the Chevalier Pierre Bladelin, treasurer of the Fleece of Gold, for the church of Middelburg,

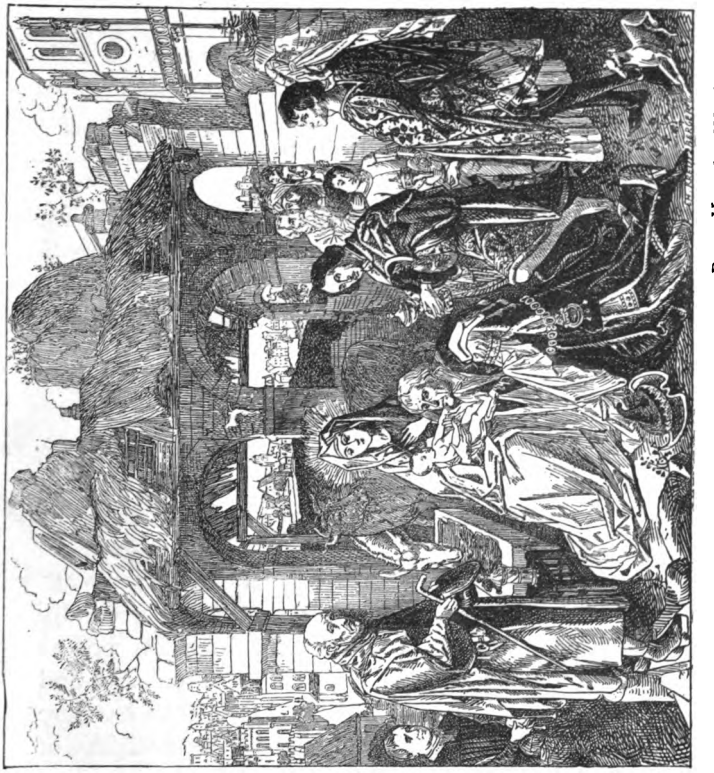


FIG. 12.—THE ADORATION OF THE MAGI.—*Roger Van der Weyden.* (Munich. 4 ft. 8 in. × 4 ft. 11 in.)

inaugurated in 1460 (Museum of Berlin); and the triptych of the "Adoration of the Magi" (Pinacotek of Munich), which also dates from the last part of the painter's career (Fig. 12).

The composition of these three magnificent works sufficiently proves that they were painted by Roger after his return from Italy. For instance, they plainly show how deeply impressed the Flemish master was by the "Adoration of the Magi," by Gentile da Fabriano (1370—1450), and by the often-repeated "Last Judgment" of Andrea Orcagna (1319—1389). He delighted in replicas of their graceful or dramatic compositions, and in the same way as he had previously elevated into a model the "Descent from the Cross," a subject for which he always had a predilection, he created the Flemish types of the "Adoration of the Magi," and of the "Last Judgment," which, from that time forward were copied by contemporary artists, by his pupils and his imitators. He died in 1464.

Roger inherited from Van Eyck the art of painting well. His colouring, though inferior to that of the master for harmony and delicacy, yet possesses its wonderful power. His pictures, bold, and grand in character, are skilfully composed, and the figures express deep dramatic feeling. His design is generally correct, but he elongates the human frame as well as the draperies, the folds of which are often stiff and angular. We must own, therefore, that if he has rare and precious qualities, his defects yet despoil him of the powerful charm which has raised the work of Van Eyck, his master, and Memling, his pupil, to the foremost rank among artists. Nevertheless, Van der Weyden occupies an honoured place between these two masters, and with them forms the glorious trio

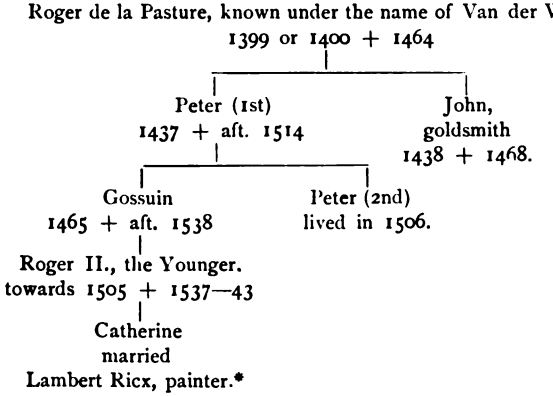
of great Flemish painters of the fifteenth century. Even Van Eyck himself did not exercise so great an influence over his period. Roger's personality is not revealed by his pictures alone, but by an infinity of works of art of all kinds — miniatures, engravings, sculpture, tapestry work. His workshop must have been the *training ground* of a vast number of artists.

Many of his pupils acquired fame in the Netherlands—such for instance as MEMLING and THIERRI BOUTS—but the benefits of his influence were more widely spread. He also instructed the greatest of German painters of the fifteenth century, Martyn Schöngauer, and the galleries of Germany eloquently proclaim how much the primitive schools of the Rhine, of Alsace, Swabia, and Franconia, owe to this master. As to his pictures, during more than half a century they remained models for all painters, and even in our day we meet with hundreds of copies and variations of the four principal subjects which he created, cherished, and popularised—the Adoration of the Magi, the Crucifixion, the Descent from the Cross, and the Last Judgment.

Van der Weyden's son PIERRE* was a painter also, and he in his turn had a son named GOSSUIN, who followed in the steps of his father and grandfather, and settled in Antwerp, where the family flourished until the end of the sixteenth

* De Burbure : *Documents inédits sur les peintres Gossuin et Roger Van der Weyden le Jeune.* (*Bulletin de l'Academie Royale de Belgique*, 1865, 2e. série, vol. xix., p. 354.)

century, as we shall see by the following genealogy:



It is a well-known fact that to a few artists who achieve renown there are always a great many of whom museums and archives often record but the name.

In the fifteenth century the number of these artists must have been exceptionally great, for in the documents of the early corporations and of the communal archives, we find hundreds of names contemporary with Van Eyck and Van der Weyden. Unfortunately, their works are either lost or unknown, and it becomes therefore impossible, except on very rare occasions, to judge of the talent of these painters. That some of their canvases are yet in existence is very likely, but even in such a case, documents are wanting which would

* We only place in our genealogies those members of the family who are artists or allied to artists.

enable us to assign them, with any degree of certainty, to the right craftsmen. The Gothic Flemish painters did not sign their works. Assuredly there were a few who, like Van Eyck, Van der Weyden, and Memling, used to inscribe their names on the frame, but the custom for painters to place their signatures on the pictures themselves did not become general until the beginning of the sixteenth century.* How many of those paintings have been handed down to us with the frames that originally surrounded them? As to the letters which are sometimes noticeable on the pictures, and which have often been thought to give a clue to the name of the unknown painter, they are in all cases but the initials of the donors. For instance, the following initial letters, which for so long a time excited both the curiosity and the imagination of critics, are

1 2 3 4 5

now fully explained. No. 1 (from Van der Weyden's "Descent from the Cross," at St. Peter's, Louvain), shows the initials of Wilhelm and Adélaïde Edelheer; No. 2 (Memling's "Adoration of the Magi," in the Hospital of Bruges), those of Jean Floreins; in

* The portrait of Arnoulfini and his wife by Van Eyck, in the National Gallery, is an exception. The inscription itself proves that there is a reason for it.

Nos. 3 and 4 (Memling's "Marriage of St. Catherine," at Bruges, and the "Virgin with the donors," Louvre), those of Jacques Floreins; finally, in No. 5 (Portrait by an unknown artist, Museum of Antwerp), those of Christian de Hondt. A very great number of pictures of the fifteenth century are catalogued in all the museums of Europe as by an unknown hand. Several of these performances are masterpieces, assigned now to Hubert or to Jean Van Eyck, to Van der Weyden or Memling, &c. Such are, for example, the "Christ on the Cross" of the Palais de Justice of Paris, the "Descent from the Cross" in the Museum of Vienna, the "St. Jérôme" in the Museum of Naples, the "Virgin and Child" in the Museum of Palermo.

Among the second-rate painters of the first half of the fifteenth century who appear to have enjoyed a relative renown in Ghent,* we will mention, LIÉVIN DE CLITE (1413), ROGER VAN DER WOESTIN (+ 1416), GUILLAUME VAN AXPOELE and JEAN MARTINS (1419), SALADIN DE SCOENERE (1434), MARC VAN GESTELE (1445), VAN WYTEVELDE (1456), and, finally, NABUR MARTINS. Some twenty years ago several mural paintings by this last artist were brought to light in the abbatoirs (*vleeshaus*) of Ghent, but they possess very slight interest.

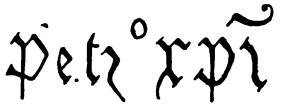
In Tournai† laboured DANIEL DARET, who in 1449 took the place of Jean Van Eyck as official painter and *varlet-de-chambre* to Philip the Good, and

* De Busscher: *Recherches sur nos anciens peintres gantois des XIVe et XVe siècles.*

† A. Pinchart: *Archives des arts*, vol. iii., p. 190.

PHILLIPE TRUFFIN (1474); in Brussels we find the name of COLIN DE COTER; in Antwerp worked JEAN SNELLAERT (recorded from 1453 to 1480), who was painter to Mary of Burgundy, and is considered to have founded the school in which Quentin Metsys occupied so prominent a place; in Bruges PIERRE CRISTUS,* and in Valenciennes SIMON MARMION; these among so many artists are the only ones to claim our attention for a few moments.

PIERRE CRISTUS, erroneously called Christophsen by certain authors, was born at Baerle, near Ghent. He went to Bruges, and bought the freedom of that city in 1444 — that is, four years after the death of Jean Van Eyck. It is therefore impossible that Cristus learnt his art in the studio of that master; still less in that of Hubert, as various authors have repeatedly stated. Nevertheless, Cristus belongs to their school by his realistic style, by the extreme care he bestowed on details, by his bold and powerful colouring, and by the tasteful arrangement of his draperies and interiors. But his works can never be mistaken for those of Van Eyck: his outline is often harsh, his types are wanting in character; his figures, designed and executed with very inferior skill, are not painted in the same impressive manner as those of the great master.



Those of his pictures which are authenticated bear

* James Weale: *Pierre et Sebastien Cristus*, in the *Beffroi*, vol. i., p. 235. Bruges, 1863.

dates from 1446 to 1467. The most celebrated among them are the "Virgin and Child" (1457) in the Museum of Frankfort, the same subject in the Pinacotek of Turin, and the "Last Judgment" at Berlin (1452) and at St. Petersburg. "St. Eloi selling a ring to a young couple" (1449) belongs to the Oppenheim Collection, at Cologne, and may justly be considered as the earliest *genre* picture of the school. Cristus has also left some portraits; amongst others, those of Philip the Good (Museum of Lille) and the English Ambassador, Grimston (1446), in the Verulam Collection. Cristus was still alive in 1472. He left a son named Sebastien, who adopted his father's profession.

SIMON MARMION, towards 1425—1489, was, according to the early chroniclers, "worthy of very great admiration." He was born at Valenciennes, and was at the same time painter and illuminator. We know that he adorned with profuse miniatures a missal intended for Philip the Good. The earliest mention of his existence is in 1453, when he painted a picture for the hôtel de ville of Amiens.* In the following year the Duke employed him on the "*entremetz*" of the banquet of Lille†; in 1460 he appeared among the founders of the Guild of Valenciennes, and in 1468 he was raised in Tournai‡ to the dignity of master.

To the present day we have not a single picture

* Dusevel: *Recherches Historiques sur les ouvrages exécutés dan la ville d'Amiens*, Amiens, 1858, p. 25.

† Pinchart: *Notes et additions à l'ouvrage de Crowe et Cavalcaselle, The Early Flemish Painters*, vol. ii., p. 241.

Pinchart: *Archives des arts*, vol. ii., p. 201.

which can be clearly ascribed to him. Nevertheless, there is every reason to suppose that his was the hand which traced the altar-screen painted in 1455 for the abbey of St. Omer, and which is now in the royal palace of the Hague.*

* A. Michiels: *Histoire de la peinture flamande* (Paris, 1867), vol. iii., p. 396.

CHAPTER IV.

THE FOLLOWERS OF VAN DER WEYDEN.

CHARLES THE BOLD succeeded his father, Philip the Good, in 1467. His reign lasted ten years—ten long years of wars and rebellions, perfidy and treachery, of democratic struggles followed by fearful massacres. Yet, in spite of these horrors, art continued to flourish, for luxury and grandeur were an absolute necessity to the higher ranks of Burgundian and Flemish society. We can form some idea of the magnificence of the time by the glowing description of the gorgeous festivities which took place at the marriage of the young Duke.*

Four great painters illustrated the new reign—Van der Goes, Juste of Ghent, Bouts, and Memling. It is a coincidence worthy of remark that early Flemish painting shone with the greatest brilliancy at the very moment when the Burgundian pride and power had reached their climax, as though to establish the close relationship between the new artistic generation and the ardent vitality of the time. In 1473 Charles

* Olivier de la Marche: *Mémoires* (Ghent, 1566), p. 524.

proceeded to Trêves to proclaim the independence of his vast estates and to be consecrated King of Burgundy by the Emperor Frederic III. In the same year Thierri Bouts began the panels of the "Sentence of the Emperor Otho" for the Hôtel de Ville of Louvain, Justus of Ghent finished the altar-screen representing the "Last Supper" for the town of Urbino, Memling sent to Italy the triptych of the "Last Judgment," and Van der Goes was commissioned by the Portinari of Florence to paint his "Adoration of the Shepherds." Fame has justly glorified these works: they are the masterpieces of the painters, and are reckoned among the largest and the most important pictures of the fifteenth century.

HUGO VAN DER GOES * (?—1482) was probably born at Ghent,† but there are no records of his presence in this town till 1465—66. It is in connection with the marriage and the "*joyeuse entrée*" of Charles the Bold that his name first appears; he was then employed in several branches of the decorative art. From 1473 to 1475 he held the office of dean or elder to the Guild of Painters in Ghent,‡ and in 1476

* Principal works:—Florence: *The Adoration of the Shepherds* (Hospital of Santa Maria Nuova). Brussels: *Portrait of Charles the Bold* (Museum). London: *Portrait of Anthony of Burgundy* (Stafford Collection). Antwerp: *Portrait of Thomas Portinari* (*?*) (Museum). Venice: *Portrait of Laurent Froimont* (Academy of Fine Arts).

† Schayes: *Documents inédits*, &c. (*Bulletin de l'Académie Royale de Belgique*, vol. xiii., 2nd series, 1846, p. 337).

‡ Ed. de Busscher: *Recherches sur les peintres gantois des XIVe et XVe siècles* (Ghent, 1859), p. 105.

—by a change as sudden as it was unexpected—he entered the monastery of Rouge-Cloître. *

We can come to no satisfactory conclusion as to the motives which prompted the artist to leave the world for the monastic order of St. Augustine. The only fact that has been ascertained beyond a doubt, is that Hugo had a brother in this monastery, and that a special position among the monks was granted to the artist, who was never subjected to the strict rule of the order. In his retreat the painter continued the free exercise of his art; many people of rank, among others the Archduke Maximilian, consort of Mary of Burgundy, visited him and came to admire his works, and he often joined them at their banquets in the guest chamber. This lasted six years; but on one mournful day his brain became obscured; the mental malady resisted all remedies, and care and devotion were bestowed on him in vain: he expired at Rouge-Cloître in the year 1482.

It is a matter for constant regret that history, which follows the artist in the last seventeen years of his romantic life, cannot be equally conversant with his paintings. The only one of his works which can be accurately ascribed to him, on the authority of Vasari,† is the celebrated triptych of the "Adoration

* Alph. Wauters: *Histoire de notre première école de peinture* (*Bulletin de l'Académie Royale de Belgique*, vol. xv., p. 725. 1863). Ditto: *Hugo Van der Goes: sa vie et son œuvre*, p. 12. Brussels, 1864.

† Vasari: *La vie des peintres*, p. 163.

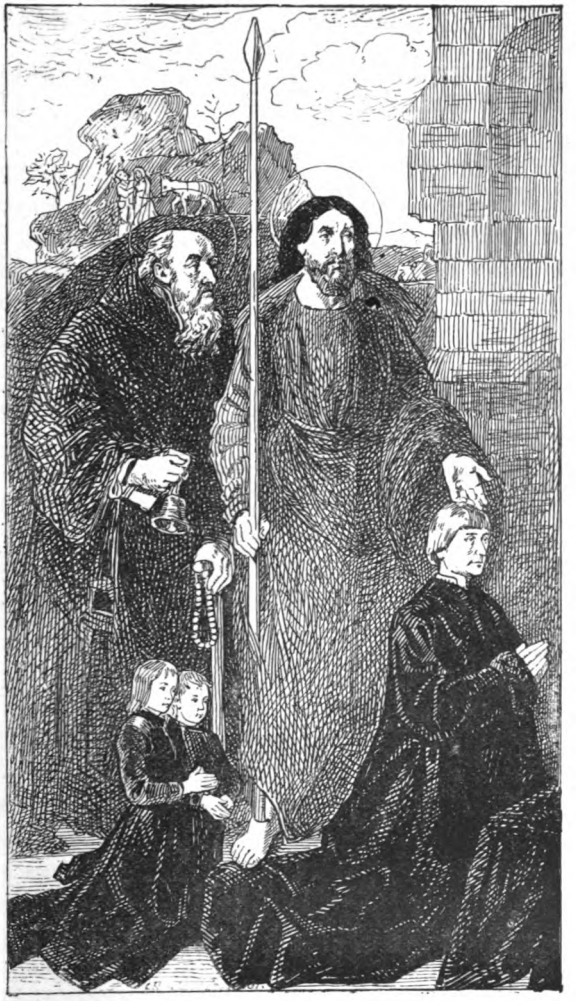


FIG. 13.—PORTINARI AND HIS SONS (WING OF THE "ADORATION OF THE SHEPHERDS.")—*Hugo Van der Goes.*

(Hospital of Santa Maria Nuova, Florence. 8 ft. 4 in. × 4 ft. 7½ in.)

of the Shepherds," which Van der Goes painted at the request of his patron, Portinari, towards 1470–75 (Figs. 13, 14, and 15). This picture is still in the Florentine monastery for which it was painted; it is imposing in its dimensions, its general character, and the majesty of its figures. That the other pictures which are ascribed to him in Bologna, Padua, Florence, and elsewhere, were really painted by him, is more than doubtful, and yet we know that the work of the master was extensive. Dürer states that in Brussels he saw several pictures by this artist. Van Mander mentions others in Ghent, and Van Vaernewyck says that in Bruges, private houses, as well as churches and monasteries, were full of his pictures. What has become of them?

The chronicles of Rouge Cloître, written by a friend of the artist, say that Hugo was also a first-rate portrait painter.* Several of those portraits, which he painted so well, and which were believed to have all perished, are still extant. By an attentive study of the fine portraits which adorn the wings of the triptych of Florence, the author of this book has been enabled to restore to Van der Goes several small but talented panels, which he found scattered throughout Europe. Among others we must name the celebrated portrait of "Charles the Bold," in the Museum of Brussels. The prince, who carried off the prize in the years 1466 and 1471, in the competition

* Alph. Wauters: *Hugues Van der Goes, sa vie et ses œuvres* (1864), p. 12.

of archery in the Guild of St. Sebastian, is represented holding the victorious arrow in his hand, and wearing

FIG. 14.—ADORATION OF THE SHEPHERDS (CENTRAL PANEL).—*Hugo Van der Goes.* (Hospital Santa Maria Nuova, Florence. 8 ft. 4½ in. × 10 ft.)

the insignia of the Fleece of Gold.* Also the por-

* Alph. Wauters : *Recherches sur l'histoire de notre première école de peinture dans la seconde moitié du XVe siècle* (Brussels, 1882), p. 11

trait of the "Duke Anthony of Burgundy," which belongs to the Stafford Collection, London; those of "Laurent Froimont," in the Academy of Fine Arts in Venice; of "Thomas Portinari" (?), in the Museum of Antwerp (No. 254); of a gentleman unknown, at Hampton Court (No. 590); others in Florence, &c. The portraits in Brussels and Venice do not fall short of the finest of the century, and proclaim to the world the talent of the monk of Rouge Cloître, "*si excellent à peindre le portrait.*" *

Two of the Florentine panels have been restored, but in so clumsy a manner that the artist's reputation has suffered by it, and his style and manner have been misjudged. Against such judgment we must here protest. Since Van Eyck no Flemish artist—not even Van der Weyden—has so nearly equalled the grand style of the head of the school. None has shown more refinement of colouring—a manner at once so simple and bold—or more freedom from that fault, so common to the school, which consists in overloading the draperies with useless folds and ornaments. The heads and hands of Van der Goes are drawn with greater skill than is exhibited by any other artist of the time, and the realistic types and physiognomy of his personages are expressed with daring and originality.

It is a fact worthy of note, that while a part of his work is entirely impregnated with the Gothic spirit and formula, the other appears to herald the great

* A. J. Wauters: *Hugues Van der Goes et son œuvre.* (In preparation.)

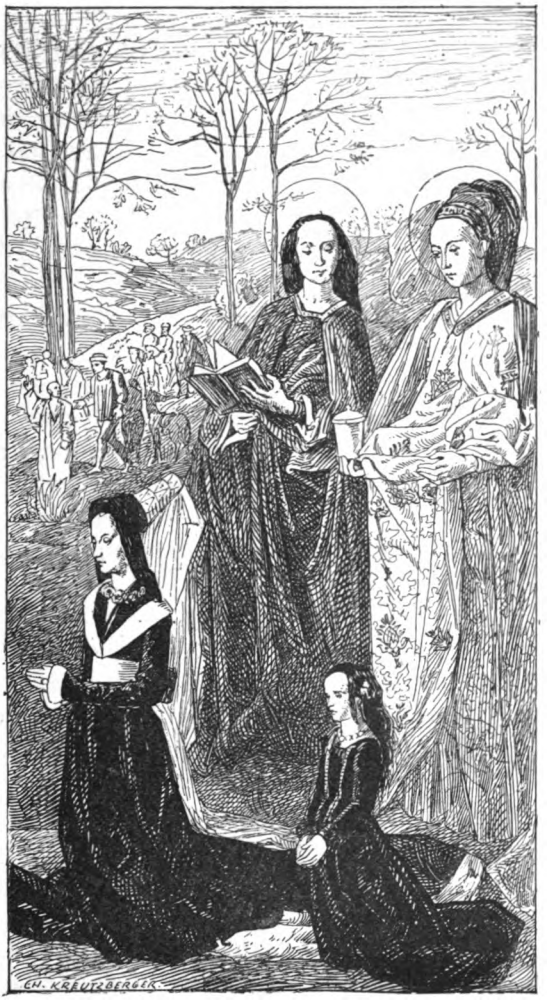


FIG. 15.—THE WIFE AND DAUGHTER OF PORTINARI (WING).—*Hugo Van der Goes.*

(Hospital of Santa Maria Nuova, Florence. 8 ft. 5 in. × 4 ft. 7½ in.)

future epoch. In the altar-screen of the Portinari, we notice in the little girl of the donor the germ of the ingenuous grace and innate refinement so remarkable in all the children painted by Van Dyck; in his saints, "St. Anthony," "St. Thomas," and "St. Joseph," the imposing austerity, the dignity of lines, and the inspired brow of Dürer's evangelists.

His portrait of "Froimont," in the Academy of Venice, is generally ascribed to Holbein, and well deserves such an honour by its concise and firm design, as well as by the artist's faithful observation of nature. That artist has a right to a place of honour, who, with a style impregnated with such grandeur, reveals himself as a prophet, and who, more than a century in advance of his time, announces the Renaissance.

It is also in Italy that we find the only authenticated work of JUSTE OF GHENT, the "Last Supper," the largest known painting of the early Flemish school (9 ft. × 10 ft. 6 in.). It is preserved in the Museum of the Institute of Fine Arts in the little town of Urbino.

Of the painter himself little is known. The place of his birth, his family name, the master who instructed him, the date and place of his death, are all buried in obscurity. The picture of Urbino alone helps to throw some light on the biography of the artist, thanks to the numerous and interesting details which we find in the archives relating to the com-

mission and payment of the work.* They tell us that Juste was at Urbino at the time when the Court of the Duke of Montefeltre was most brilliant; that he resided there at least ten years, from 1465 to 1475; that he was commissioned to paint the "Last Supper" by the brotherhood of the *Corpus Christi;* and that it was paid for by subscription—the Duke himself heading the list; finally, that Justus finished the picture in 1474.

It is a most important work, and gives us the opportunity of studying a master whom his style places among Flemish Gothic artists between Van der Weyden and Metsys. It would seem that he was the pupil of the one and the master of the other. The composition contains about twenty figures, amongst whom the Duke appears as spectator; it is quite original in this sense, that it openly breaks with the form generally accepted at that period for the representation of the "Last Supper." The principal figure, Christ, is standing, and holds in his hand the consecrated host; the attitudes of the apostles, who are kneeling in groups around him, are expressive of deep religious feeling; the extremities—heads and hands—indicate a first-rate realistic talent; the colouring is harmonious, though it has not the brilliancy of the other Flemish painters; the general character of the picture is simple and broad; in fact, all the details betoken a robust talent capable of sustaining in Italy the brilliant renown of the Northern school.

* J. D. Passavant: *Rafaël d'Urbino* (Leipzig, 1839), p. 429.

Unfortunately, this fine altar-screen is the only monument we possess as evidence of this painter's talent.

FIG. 16.—THE LAST SUPPER.—*Thierri Bouts.*
(Church of St. Peter, Louvain. 5 ft. 9 in. × 4 ft. 10½ in.)

The fresco of the "Annunciation," in the church of the Carmelite friars at Genoa, signed "Justus d'Allamagna, pinxit, 1451," which is often attributed to him,

FIG. 17.—MEETING OF ABRAHAM AND MELCHIZEDEK (WING OF THE "LAST SUPPER").—*Thierri Bouts.*
(Pinacothek of Munich. 2 ft. 10 in. × 2 ft. 3½ in.)

is the work of an artist who had no connection with Juste of Ghent. In the same manner the two pictures which the catalogue of Antwerp ascribes to

him cannot be seriously upheld as his work. Mensaert asserts that as late as 1763* the city of Ghent possessed pictures by this artist, but if so, they have disappeared since that period.

While Juste and Van der Goes were thus brilliantly upholding the fame of the Flemish school, a new artistic centre was forming itself at Louvain. As early as 1394 this town had witnessed the institution of the famous *Ommegang*, which was to be the model of all the luxurious cavalcades and *joyeuses entrées* of Brabant.

In 1425 the foundations of the fine church dedicated to St. Peter were laid; in 1426, the Duke, John IV., of Brabant, founded the University; and in 1448 the magistracy laid the first stone of the Hôtel de Ville, a most imposing edifice, one of the glories of Gothic architecture in the Netherlands. About the same time an artist of Dutch extraction took up his residence in Louvain, and there practised an art which was to cast a fresh halo of glory on the place of his adoption. This artist, THIERRI BOUTS,† (? 1475) is called by early authors *Thierry*, or *Dierik of Haarlem*, from the name of his native town, and by modern writers *Thierri Stuerbout*, in consequence of a confusion of persons, now rectified.

No satisfactory answer has been obtained to the

* G. P. Mensaert: *Le peintre amateur et curieux* (Brussels, 1763), p. 36.

† Principal works:—Brussels: *The Sentence of the Emperor Otho* (Museum). Louvain: *The Martyrdom of Saint Erasmus* (Church of St. Peter); *The Last Supper*. Munich: *The Adoration of the Magi* (Pinacothek). Berlin and Munich: the *Panels of the Last Supper*. Frankfort: *The Sybil of Tibur* (Städel Institution). Vienna: *The Crowning of the Virgin* (Academy of Fine Arts).

often-repeated inquiry, Where was he born? How did he learn his art? What circumstances led him to journey from Haarlem to Louvain? . . . His birth

FIG. 18.—THE ADORATION OF THE MAGI.—*Thierri Bouts.*
(Pinacothek of Munich. 1 ft. 11 in. × 1 ft. 11 in.)

was formerly fixed at about 1400, but we now find that this event could not have taken place much before 1420. On the other hand a certain resemblance of character exists between his works and those of Memling, which would lead one to suppose that both

artists were instructed by the same master. We may infer, therefore, that Bouts may have been the pupil of Van der Weyden, and it is probable that the numerous works which took Roger to Louvain, towards 1440—1443, perhaps induced Bouts to follow his master there, if really Roger Van der Weyden was his master. However this may be, the artist was settled and married in Louvain as early as 1448. He executed in 1466—68, for the wealthy brotherhood of the *Holy Sacrament*, the two pictures which are still preserved at St. Peter's, the "Last Supper" and the "Martyrdom of St. Erasmus." No doubt these two paintings crowned the reputation of the artist, for they were hardly finished when that city, remembering what Brussels had done for Van der Weyden, also gave Bouts the honorary title of "*pourtraiteur de la ville*," and commissioned him to execute some paintings for the decoration of the new town-hall. The first one, a triptych of the "Last Judgment," was completed in 1472, but is now lost. The second part was to have been composed of four panels representing, still in imitation of what had been done in Brussels, a suite of episodes intended to inspire the people and the magistrates with the love of virtue and justice. The first two, the largest which Bouts ever painted, are at the present moment in the Museum of Brussels under the title of the "Iniquitous Sentence of the Emperor Otho." * The other two were not executed.

* We find reproductions of these two panels in the *History of Dutch Painting*, by H. Havard, translated by G. Powell.

The artist died in 1475, as he was preparing to complete his work.

We owe the discovery of these facts to the able researches of the archivists of Louvain and Brussels, MM. Van Even and Alphonse Wauters.* Thanks to them it has been possible to restore to this artist a great number of works; about twenty panels are already known. The greater part, notably the "Crowning of the Virgin," at Vienna, the "Martyrdom of St. Hippolytus," at Bruges, the fine triptych of the "Adoration of the Magi," at Munich (Fig. 18), have long been ascribed to Memling. At first sight the manner of Bouts had a certain affinity with that of this master, but if we study it with attention, we soon find that it was very personal and easily recognisable. His figures are always the same, slender, with elongated heads, stiff attitudes, and fixed expression. All his pictures exhibit the same absence of taste in the choice of types, and of softness in the flesh and draperies, as well as in the accessories and ornaments, of which he is lavish, and which he executes with inimitable minuteness. On the other hand the figures are imposing, and the vestments magnificent; they are designed with rare perfection—especially the heads—and exhibit correct and patient observation of nature, great firmness of touch, and wondrous character. His colouring is that of the school, yet it

* E. Van Even: *Thierri Bouts, dit Stuerbout, peintre du XVe siècle* (Brussels, 1861). See, also, by the same author, *L'Ancienne école de peinture du Louvain* (1870). Alphonse Wauters: *Thierri Bouts ou de Harlem et ses fils* (Brussels, 1863).

does not present quite the same warmth—it has, so to speak, a metallic ring.

Bouts, in a great number of his panels, breaks the traditional monotony of the composition to adopt a picturesque arrangement, which is one of the original and typical sides of his talent; this Juste of Ghent had already done in his "Last Supper." The background of his landscapes often discloses the city of Louvain, the tower of St. Peter, and the turrets of the Hôtel de Ville (Fig. 17); it is almost a monogram.

Thierri Bouts left two sons: THIERRI (towards 1448—1491), and ALBERT (?—1549). Both were painters, but up to the present time not a single work of theirs has been authenticated.

CHAPTER V.

HANS MEMLING AND HIS FOLLOWERS.

IN the history of modern art there are few celebrated artists whose history is more obscure than that of HANS MEMLING (towards 1435—1495).* A few facts, in themselves insignificant, are all the world knows of this great man. And we are still reduced to conjecture with regard to the date of his birth, and the position which he occupied in Bruges.

This very want of details has excited the imagination of some writers, romancers rather than historians, who have taken it upon themselves to replace absent facts by fables, so that during more than a century the legend of Memling has usurped the place of history. Deschamps† invented it in 1753, and since

* Principal works:—Bruges: *The Marriage of St. Catherine* (St. John's Hospital). *The Adoration of the Magi* (id.); *The Shrine of St. Ursula* (id.). *St. Christopher* (Academy of Fine Arts). Dantzig: *The Last Judgment* (Cathedral); Lubeck: *The Passion* (id.) Munich: *The Seven Joys of the Virgin* (Pinacothek). Turin: *The Seven Sorrows of the Virgin* (Pinacothek). Rome: *The Descent from the Cross* (The Doria Gallery). Paris: *The Virgin worshipped by the Floreins Family* (Louvre). Florence: *The Virgin and Child* (Uffizi). Vienna: *The Virgin and Child* (Museum).

† *La vie des peintres flamands, allemands et hollandais.* Paris, 1753—54.

that time it has developed and increased.* Memling's bad conduct, his incorporation in the bands of Charles the Bold, his participation in the war against the Swiss, the wound he received at the battle of Nancy, his return to Bruges, his illness and convalescence in the hospital of St. John, his love for one of the sisters of that community, his marriage with an heiress, his wanderings through Italy and Spain, his death at the Carthusian monastery of Miraflores; such are the principal elements of the story.

However, the discoveries of Mr. James Weale,† the history of the numerous pictures which time has respected, prove that the romantic biography of Memling exists only in the imagination of a few writers, who have delighted in transforming the great painter into a fanciful personage, and have carried him on the wings of their fancy to immeasurable distances from truth and history.

We do not know when and where Memling ‡ was born, but we are almost certain that it was not in Bruges. As to the date, we can by inference place it, though very vaguely, between the years 1430 and 1440. It appears certain that he learned his art from Van der Weyden in Brussels, and that he afterwards settled in Bruges—the year, however, is not known.

* L. Viardot: *Les Musées d'Espagne, d'Angleterre et de Belgique* (Paris, 1843), p. 306. Alfred Michiels: *Histoire de la peinture flamande* (Paris, 1867), vol. iv., ch. xxiv.

† They are summed up in a little book: *Hans Memling zyn leven en zyne schilderwerken* (Bruges, 1871).

‡ Not "Hemling," as it was long erroneously written.

His biography opens with the dates of some of his pictures: the first, 1462, is inscribed on a portrait in the National Gallery; the second, 1472, is on a picture in the Liechtenstein Collection at Vienna, the "Virgin and Child," before whom a donor kneels in adoration.* In the third we discover a masterpiece: before 1473, Memling had painted a large triptych, the "Last Judgment," intended for Italy, but which the chances of navigation took to Dantzig.† The interval between the years 1477 and 1484 appears to have been the brilliant and active part of the artist's career. We see him working at the time for corporations,‡ monasteries, burgomasters, and private families. All the pictures in Bruges date from that time, also the altar-screen, the "Seven Joys of the Virgin," in the Pinacothek of Munich. He received commissions from the representatives of the *nations*, especially from Portinari, and on several panels in his work we find the arms of the Sforza of Milan, of the Cliffords of England, and of Joan of France, daughter of Charles VII. Public favour must have been closely followed by fortune, or at least by easy circumstances, for in 1480 the artist bought the house in which he lived, and in the same year his name appears in the accounts of the city of Bruges among those of the principal citizens from whom the

* A. J. Wauters: *Découverte d'un Tableau daté de Hans Memling* (*Echo du Parlement Belge*, August 29, 1883).

† Hotho: *Geschichte der deutschen und niederländischen Malerei* (Berlin, 1843), vol. ii., p. 128.

‡ Carton: *Les trois Frères Van Eyck. Jean Memling* (Bruges, 1848). J. Weale: *Le Beffroi*, vol. ii., p. 264.

commune had borrowed money. These two facts, which Mr. Weale * has brought to light, as well as the numerous and important works dated from that period, show us the artist in a flourishing position at the very time when the legend represents him as lying in the hospital ill in health and poor in pocket.

Memling died in Bruges, it is supposed, in the year 1495, leaving three children under age,† which latter fact would lead us to think that he died young.

These are the only details which we possess of the life of the great painter, the last of the masters of the celebrated school of Bruges. He disappears at the same time that the ancient capital of the Dukes of Burgundy lost, in civil discords, its artistic and commercial splendour. Some years before the *nations* had begun to abandon Bruges for Antwerp, and the Hanse towns had carried to the latter city their docks and their solemn assemblies (1493).

Happily for the memory of the artist, the museums are more helpful than the archives, and the great number of his pictures which time has respected—more than fifty—throw a great deal more light on his life than most authentic documents. Those of his pictures which bear a date are comprised between the portrait at the National Gallery (1462) and the admirable *polyptych* of the "Passion" at Lubeck (1491). His works are exceptionally varied. He has depicted,

* *Journal des Beaux Arts* (1861), pp. 23 and 35.
† *Journal des Beaux Arts* (1861), p. 21.

in the midst of the loveliest landscapes, the touching and dramatic scenes of the birth, the life, and the

FIG. 19.—THE VIRGIN AND CHILD WORSHIPPED BY THE FLOREINS FAMILY.—*Hans Memling.* (Museum of the Louvre. 4 ft. 2½ in. × 5 ft. 1½ in.)

passion of Christ—a real religious poem—which he has called the "Joys and Sorrows of the Virgin." He has painted episodes in the lives of the saints, and

especially of his patron saints, St. John the Baptist and St. John the Evangelist. After the example of Jean Van Eyck, he delighted in painting the "Virgin Glorified," and has placed the donors and their families kneeling around her splendid throne. The Louvre possesses a magnificent specimen in this style, which was added to its collection by the Duchâtel family, and on which we find the portraits of Jacques Floreins, his wife, and their nineteen children!* (Fig. 19.) Finally, like Van Eyck and Van der Goes, Memling has painted small half-length portraits, which are in the museums or collections of Antwerp, Brussels (Fig. 20), Bruges, London, Florence, and Frankfort. To know and appreciate Memling we should study him in Bruges, which preserves with a veneration not unmixed with pride the productions of her illustrious artist. His talent displays itself in the paintings at the St. John's Hospital, where it is seen in all its forms and in its most diversified aspects—grand and powerful in the majestic figures of the saints and donors in the "Mystic Marriage of St. Catherine," touching in the picturesque pages of the "Adoration of the Magi," placid, ingenuous, and charming in the miniatures in oils of the "Shrine of St. Ursula," noble and vivid in the admirable portrait of Nieuwenhove.

Memling's talent, though not so robust or vast as that of Jean Van Eyck, yet enables him to surpass that master in charm of emotion, tenderness, and elegance. His rich and brilliant colouring will bear the test of

* James Weale: *Hans Memling*, &c. (Bruges, 1871), p. 61.

FIG. 20.—PORTRAIT.—*Hans Memling.*
(Museum of Brussels, 1 ft. 1 in. × 9¾ in.)

comparison with any master; the design of his lovely heads and hands, with long taper fingers, is careful in its smallest details, and the modelling is so admirable that one can hardly define how it is achieved. He has no "trick," no determination to adopt one or the other style; he does not aim at effect. In him we admire simple truth and good faith—characteristics of imperishable works. He has created a feminine type which was unknown until his time, and which has since disappeared. His Virgins, around whom hover angels bearing lutes and scattering flowers; his beautiful saints, clad in long brocaded robes, are not simply the real and mundane portraits of the ladies of his time: they are incarnations of grace, refinement, meditation, and innocence. Necessarily the ideal of beauty has changed; their rounded foreheads no longer answer to our modern ideas; but they embody purity of expression, celestial simplicity, peace, and an ineffable charm. Before him, no one in Flanders had felt so deeply or painted with so much sentiment.

After four hundred years his work is still fresh. The more we contemplate it the more we love it, and the more we become penetrated by it. "It is," says Fromentin, "one of those sweet symphonies which strike the ear with renewed charm as we listen to it more frequently." His is grand art in the truest sense of the word.*

Memling, like Van der Weyden, exercised a powerful influence over the artists of his time. The

* *Hans Memling: sa vie et son œuvre*, 4to, illustrated, by A. J. Wauters, will shortly be published by A. Quantin.

schools of Bruges, Ghent, Brussels, Antwerp, those also of Holland and the Rhine, produced numerous imitators of his style, which remained pure during a few years, and then became intermingled with the style of the Renaissance, with Gossaert, Bellegambe, Blondeel, Joest (?), and Mostaert. The illuminators also felt his influence and adopted his manner. Several richly-decorated manuscripts furnish ample proof of this power, notably the celebrated breviary of Cardinal Grimani at Venice, which was the joint work of a number of miniaturists of the end of the fifteenth century. The most celebrated among his immediate followers were Gérard Van der Meire in Ghent, Gheerardt David in Bruges, and Joachim Patinier in Antwerp. The eccentric Jérôme Bosch himself sometimes exhibits a touch of the master's placidity and elegance.

The biography of GÉRARD VAN DER MEIRE (1450?—1512?) has not yet been unravelled,* and none of his works are identified. His name is the one thing that we know of him beyond the possibility of doubt on the authority both of Guicciardini and Van Mander. The latter author says that he was born at Ghent. The dates of his birth and death are doubtful. The triptych of the "Crucifixion" in the church of St. Bavon, in Ghent, is only ascribed to him by tradition, and it is not without rashness that ten or twelve pictures are attributed to him in Antwerp, Bruges, Madrid, Rome, and other places. Finally, the opinion which some writers have ex-

* Alph. Wauters: *Sur quelques peintres de la fin du XVe ième* (*Bulletin de l'Académie royale de Belgique*, 1882, vol. v., p. 83).

pressed, that he was engaged on the Grimani breviary, is open to discussion.

Van der Meire appears to have enjoyed some reputation in his own time. Guicciardini mentions him among the followers of Van Eyck, but if the picture in St. Bavon be really his work he ought rather to be classed as a contemporary of Memling. Assuredly the colouring falls far short of the powerful tones of this master, and the attitudes are stiff, but the landscape is skilfully treated, certain figures are not wanting in character, and, like the artist who painted the "Seven Joys of the Virgin," he seems to have devoted special care to his horses.

Among the *varlets-de-chambre* of Charles the Bold appears, in 1476, another Van der Meire, named JEAN, who is believed to have been a native of Antwerp, and who is said to have painted for the Duke a certain number of pictures which have since perished. At the same period Charles counted two more painters among his *varlets*—PIERRE COUSTAIN (lived in 1450—84) and JEAN MERTENS (who lived in 1473—91). Four mediocre pictures of the latter artist adorn the little church of Léau, in Brabant.*

The name and existence of GHEERARDT DAVID (towards 1460—1523)† did not come to light till quite

* Alph. Wauters: *Sur quelques peintres peu connus de la fin du XVe siècle* (*Bulletin de l'Académie royale de Belgique*, 1882, vol. iii., p. 685).

† Principal works:—Rouen: *The Virgin surrounded by Saints* (Museum). Bruges: *The Baptism of Christ* (Academy of Fine Arts). Genoa: *The Virgin between Saint Jerome and Saint Benedict* (Municipal Palace). London: *A Canon and his Patron Saints* (National Gallery).

recently, and it is to Mr. James Weale* that history owes the biography of this artist. David was born in Oudewater, a small town in the south of Holland, in 1460, and thence he journeyed to Bruges, whither he came to learn his art. In 1483 he received the dignity of master of the corporation of St. Luke, and in 1501 he was elected dean, or elder. He was also connected with the Guild of Illuminators of Bruges and with that of Painters of Antwerp. These various dignities would lead us to imagine him an active man, and an artist who was universally respected. As to his works, they have long been confounded with those of Memling; it is impossible to give them higher praise. In the triptych, the "Baptism of Christ" in the Academy of Bruges, Gheerardt shows himself a landscapist of the greatest talent, and a delicate observer of picturesque scenes; in the "Virgin surrounded with Saints," in the Museum of Rouen, he stamps the feminine countenance with an expression of sweet grace and melancholy; and in the large triptych of the Municipal Palace of Genoa, which represents the "Virgin and Child between St. Benedict and St. Jerome," he proves himself to be a splendid colourist and an adequate interpreter of character.†

JOACHIM PATINIER (?—1524) comes immediately after Gheerardt David.‡ This artist is generally placed

* *Gérard David* dans *Le Beffroi* (Bruges, 1863—1870), vol. i., p. 224; vol. ii., p. 288; vol. iii., p. 334.

† Ernst Förster: *Gérard David* (*Journal des Beaux Arts*, 1869, p. 53).

‡ Alexander Pinchart: *Notes et Additions à l'ouvrage de Crowe et Cavalcaselle* (*Early Flemish Painters*), vol. ii., p. 280.

much too far in the sixteenth century, and must be ascribed to an earlier date.* He was in the habit of peopling his landscapes, which were of comparatively large dimensions, with a number of small figures, and was therefore called the inventor of landscape painting. This title does not, however, justly belong to him, as before his time Van Eyck, Van der Weyden, Bouts, and Memling, had interpreted Nature in an admirable manner. He does, nevertheless, fully deserve the title of "Good landscape painter," which Albert Dürer gives him in the "Journey to the Netherlands."

In all probability Patinier was born at Bouvignes,† a small town of ancient Hainault, situated on the Maas, opposite Dinant, but the date of his birth has not been ascertained. He fixed his residence at Antwerp, was admitted master there in 1515, and died in 1524.

In the handling of his landscapes he greatly resembles his contemporary, Gheerardt David. The "Baptism of Christ" which is in the Imperial Museum of Vienna and is signed with his name in full—*Opus Joachim D(ictus) Patinier*—looks like a reduced copy of David's picture in Bruges. Again, he has in Vienna a diminutive "Flight into Egypt," which is executed in neutral tints of extreme delicacy; the figures are

* Principal works:—Madrid: *The Temptation of St. Anthony* (Museum). Vienna: *The Baptism of Christ* (Museum), *The Flight into Egypt* (ditto). Antwerp: *The Flight into Egypt* (Museum).

† Guicciardini: *Description de tout le Païs-Bas* (Antwerp, 1567), p. 137.

FIG. 21.—THE ADORATION OF THE MAGI.—*Jérôme Bosch.*
(Museum of Madrid. 4 ft. 4 in. × 4 ft. 7½ in.)

grouped in the midst of a rocky landscape, of rare freshness of aspect and painted with great truth. The "Temptation of St. Anthony" in Madrid is an original work, minute in detail and important as to its landscape; the group of women in this picture is interesting by the delicacy of the flesh tints and the elegant and graceful costumes. Others of his works, such for example as "The Magdalen at Prayer" in the Somzée Collection, Brussels, are the foreshadowing of the Renaissance. The Prado, the National Gallery in London, and the Museum of Vienna, abound in his paintings. The work of Patinier, once known, will give the painter a high place among artists. Albert Dürer appreciated him and honoured him with his friendship during the time of his stay in Antwerp, in 1521.

JÉROME BOSCH (towards 1470—1516)* signed his pictures "Jerominus Bosch," and was known during three centuries under this pseudonym, but thanks to the efforts of M. Pinchart† his real family name, VAN AKEN, has now been discovered. This surname of Bosch which he took comes from Hertog-en-Bosch, a Flemish translation of Bois-le-Duc, a town of ancient Brabant, where the painter was born and where he resided during the greater part of his life. This original artist was the creator of a style which

* Principal works:—Madrid: *The Adoration of the Magi* (Museum of the Prado), *The Triumph of Death* (ditto). Brussels: *The Fall of the Condemned* (Museum). Vienna: *The Last Judgment* (Academy of Fine Arts).

† *Archives des Arts*, vol. i., p. 267.

was destined to have illustrious followers in Peter Breughel and Teniers: he was, in the Netherlands, the first fantastic, satirical, and moralist painter. Those of his pictures in which he represents joyous Flemish scenes make him the forerunner of Brauwer and Jean Steen. His principal religious picture is an "Adoration of the Magi" in the Museum of Madrid (Fig. 21). It is a first-rate work; the composition is well conceived, the legendary figures of the Magi kings being grouped in the midst of a very realistic landscape. There is grandeur in the general character of the work, and it is painted with great feeling.

The Albertine Collection at Vienna possesses an original drawing by this artist, representing thirty small figures of the lame and maimed. This picture gives evidence of a great spirit of observation. Bosch's many replicas of the "Last Judgment," the "Temptation of St. Anthony," and the "Fall of the Condemned," by their confused throng of demons, phantoms, and monsters, evidence an ardent and weird imagination. A great number of his pictures are in Spain.* It would appear that Philip II. valued them highly: the vagaries of this visionary could not but charm the man to whom the Inquisition came for inspiration, and whom history has surnamed the *Demon of the South.*

* Clément de Ris : *Le Musée royal de Madrid,* p. 91 (Paris, 1859).

CHAPTER VI.

THE GUILD OF ST. LUKE OF ANTWERP AND QUENTIN METSYS.

THE Guild of St. Luke of Antwerp* was originated towards 1382. The first member-associate of this guild whose name appears in the communal archives of 1412 is JEAN BOSSCHAERTS. At the outset there were goldsmiths, glassmakers, and embroiderers among its members, as well as painters and sculptors. Later on, it associated literature with art, and united itself to the chambers of rhetoric, which have become so celebrated under the names of *Violire* (violet), *Goud-bloemen* (golden-flower), and *Olyftack* (the olive-branch). It had adopted for its motto: *Wt jonsten versaemt* (United through inclination), and held its meetings in the superb hall of the *Serment de la vieille Arbalète* (Grand Place). The Liggeren, or registers of its inscriptions have been handed down to us in an almost complete state of preservation from 1453, and furnish us with the names of all its associates, masters, and apprentices, as late as 1736. The history

* J. B. Van der S traeten: *Jaerboek der gilde van Sint Lucas.* Antwerp, 1855.

of art possesses few documents of higher importance.* The first name registered in the Liggeren is that of WILLEM DECUYPER, who was a painter and tinter of stone; in the same year we also find that of JOHN SNELLAERT, who became dean of the corporation and painter to the Duchess Mary of Burgundy. After a long list of names, which in our day are entirely forgotten, appears, in 1491, that of QUENTIN METSYS.†

A warm contest went on for many years between Louvain and Antwerp, for the honour of having given birth to this illustrious artist. His name closes the series of Gothic painters, while it opens the glorious list of the great masters of the school of Antwerp.‡ Whatever the arguments brought forward by both sides, Louvain had the best of the dispute, and proved that Metsys was born within her walls in the year 1466.§ His father, who was an able iron-

* *Les Liggeren et autres archives historiques de la Gilde anversoise de Saint-Luc*," translated, with notes, by Ph. Rombouts and Th. van Lérius. Antwerp, 1872. 2 vols. in 8vo.

† This name is also written Matsys or Massys, but Metsys is the signature of the triptych at the museum of Brussels.

‡ F. J. van den Branden: *Geschiedenis der antwerpsche schilderschool* (*Histoire de l'école de peinture d'Anvers*), Antwerp, 1878—83. All our dates of births and deaths concerning the Antwerpian painters have been verified by this work, which on this subject must be considered an authority. Max Rooses: *Geschiedenis der antwerpsche schilderschool*, Ghent, 1879. Van Even: *L'ancienne école de peinture de Louvain* (Louvain, 1870), p. 315. See also the "Catalogue of the Museum of Antwerp."

§ Principal works:—Antwerp: *The Burial of Christ* (Museum). Brussels: *The Legend of St. Anne* (Museum). Madrid: *Jesus, the Virgin, and St. John* (Prado). Venice: *Ecce Homo* (Palace of the Doges). Frankfort: *The Portrait of a Man* (Städel Institution).

worker, taught his trade to his son, which circumstance explains how young Quentin began his career by working iron, though his natural talent afterwards led

FIG. 22.—THE ENTOMBMENT OF CHRIST. CENTRAL PANEL. *Quentin Metsys.* (Museum of Antwerp. 8 ft. 5½ in. × 6 ft. 9 in.)

him to painting. It was he who forged the admirably wrought railing which surrounds a well in front of Notre Dame at Antwerp.

Paris: *The Bankers* (Louvre). Florence: *His own Portrait and that of his Wife.*

Before 1491 the artist left his native town to take up his residence in Antwerp, which had just inherited the great commercial activity of Bruges, and was at

FIG. 23.—THE BEHEADAL OF ST. JOHN THE BAPTIST.—THE MARTYRDOM OF ST. JOHN THE EVANGELIST (WINGS OF THE ENTOMBMENT).—*Quentin Metsys.*
(Museum of Antwerp. 8 ft. 5½ in. × 3 ft. 10 in.)

the dawn of its prosperity. We have documentary evidence that Metsys was at this time entered in the guild of painters of St. Luke. His change of profession has been ascribed by some authors to a romantic adventure, now recognised to be no more

than a legend; by others to a convalescence which gave him leisure for his first attempts at painting. However that may be, the talent of Metsys soon became evident, and a few years sufficed to make him the most renowned among the Flemish artists of his time. Ancient biographers say that he was also an excellent musician, and a successful man of letters. Albert Dürer paid him a visit in 1521. Thomas Moore, Erasmus, and Ægidius were his friends, and we know that he painted and engraved, both on wood and on metal, the portrait of the author of the "Eulogy of Folly."*

It would be interesting to study the early manner of this master, but no authentic work of this period has come down to us. The dated catalogue commences with the two pictures in Antwerp and Brussels, both executed when the artist was forty-two years of age. The one, the "Embalming of Christ," was painted in 1508, for the Corporation of Joiners of Antwerp (Figs. 22 and 23); the other, the "Legend of St. Ann," in 1509, for the brotherhood of this saint in Louvain. These triptychs, both of large dimensions, rank as masterpieces, and form an epoch in Flemish art. They reveal all the finest qualities of the painter: animation of scene, variety in the attitudes, power of expression, aërial perspective in the landscape, richness and luminous transparency of the colouring, a mastery of glazing and half-tints. The

* Henry Hymans: *Quentin Metsys et son portrait d'Erasme* (*Bulletin des commissions d'art et d'archéologie*), p. 616. Brussels, 1877.

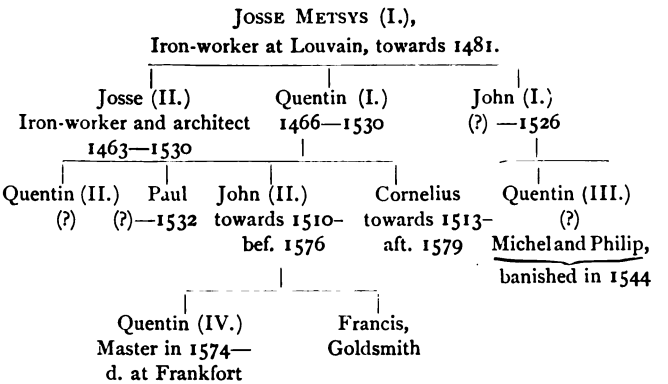
FIG. 24.—PORTRAIT.—*Quentin Metsys.*
(Städel Institute at Frankfort. 2 ft. 3 in. × 1 ft. 8 in.)

painter's idea is deep and tender, the workmanship full of mystery.

In spite of the minute finish, the abundance of

detail, the delicacy of the touches, and the soft hues of the texture, the general character is striking; the effect tender and penetrating in the "Legend of St. Ann"; dramatic and poignant in the "Embalming of Christ." Metsys was the first in Flanders who understood that, in painting, the details are of secondary importance, and must be subordinate to the general effect; he was the first to practise the great law of unity. Sometimes he abandoned the formula of Gothic art; the subtle, captivating, and dreamy beauty of his virgins and saints seems like the early promise of a new art, less mystic and more mundane than that of Memling. As we gaze we feel that his epoch was one of transition. However, in spite of foreign influence, which pressed hard upon him, Metsys remained purely Flemish. He was the creator of the school of Antwerp, and announced its splendour; and he will remain the glorious link between Van Eyck and Memling on the one hand, and Rubens and Jordaens on the other. He also excelled in the style which Peter Cristus had inaugurated seventy years earlier in his "St. Eloi" (1449). He painted scenes of every-day life—traders, bankers, and goldsmiths, in the midst of business. His two most celebrated pictures in that style are at the Louvre and at Windsor. Besides, his own portrait and that of his second wife in the Uffizi, and above all the admirable man's head in the museum of Frankfort (Fig. 24), speak of the delicacy of his talent as a landscape-painter and his powers as a portraitist. We recognise his manner, and above all his subjects, in the pictures of his sons

and of his scholars. He left thirteen children, several of whom were sons; and it would appear that his brother, and some of his nephews and grandsons, also followed in the steps of the master. The subjoined genealogy, though it has no pretence to absolute accuracy, will nevertheless give a cursory view of this celebrated family, the lineage of which has not yet been clearly established.



Of all the sons of Quentin, the best known is John (II)., who is represented in several museums by many replicas of St. Jerome, and various subjects borrowed from the history of Lot, David, Tobias, and St. Anthony. Another of his sons, Cornelius (1543), is represented in the Museum of Berlin by a landscape into which he has introduced several figures.

Metsys died in 1530. He was the last master

who remained faithful to the traditions of the early national school. His art was not for one moment disturbed by the great movement which was taking place beyond the Alps. And yet, for more than a quarter of a century, Flemish painters had closely followed each other on the road to Italy: Florence, Rome, and Venice were fast superseding Bruges, Brussels, and Antwerp; Van Eyck, Van der Weyden, and Memling, were forgotten for Leonardo, Raphael, and Michael Angelo.

CHAPTER VII.

INFLUENCE EXERCISED ABROAD BY THE SCHOOL OF BRUGES.

AN important work could be written on the life and labours of those Flemish painters who took up their abode in foreign lands, and on the influence which Flemish art at divers times has exercised on the Continent. It is true that the Italian school especially has attracted to its studios artists of all nationalities, but, on the other hand, no school has been so well represented throughout Europe as the Flemish. Flemish artists visited every country, and the chief towns in each; every court employed their talent; museums, palaces, and churches preserve monuments of their genius. At the end of each of the great periods we intend, in this Manual, to sketch the growth of Flemish art beyond its natural frontiers.

Holland.—When speaking of Van Eyck and his sojourn at the Hague in 1422—24, we have suggested the probability of the direct influence which he, the head of the school of Bruges, must have exercised on the Dutch school, then in its birth.

Indeed, it is towards that period that we have the first record of ALBERT VAN OUWATER, the earliest

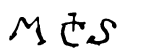
known painter of the northern provinces. Haarlem was the scene of the labours of GÉRARD DE SAINT-JEAN (1450), his pupil; the two panels which are attributed to this artist at the Imperial Museum of Vienna denote the influence exercised by the Flemish school of the end of the fifteenth century. This influence is at least equally betrayed by the work of the master of LUCAS OF LEYDEN, and of CORNÉLIS ENGELBRECHTS (1468—1553), who simply perpetuated the traditions of Van der Weyden and Memling.

Germany.—By imprinting their realism on the religious sentiment of the German school, the Flemish masters greatly modified it, and deeply stirred the idealistic traditions of the Teutonic painters. We remark particularly the craftsmen of Cologne, who have produced many copies and replicas of Van der Weyden's celebrated "Descent from the Cross" and Memling's "Virgin Glorified." On the Lower Rhine, at Calcar and Xanten, there were other masters who also adopted the style of the school of Bruges, and especially imitated Memling,* but they were more talented and successful than the degenerate artists of Cologne. Among such, is the painter who was long known as "*Maître de la mort de Marie*," and who went by the name of JEAN JOEST (1460 (?)—1519). As mementoes of the same period in which we recognise Flemish influence, we possess several pictures of the school of Westphalia; some were painted by the

* G. F. Waagen: *Manuel de l'histoire de la peinture*, vol. i., p. 222 (1863).

brothers DUNWEGGE (1525), others were erroneously ascribed to the engraver Isaac de Meckenen (who died towards 1503). The numerous productions of the school of Swabia also prove that the artists sought inspiration at the same sources. Here the reason is obvious. An old master of Nordlingen, FRÉDÉRIC DE HERLEN, who died in 1491, journeyed to Brussels in order to study under Roger, and his works are the most striking imitations of those of his master.* It is this same school of Swabia which a century later was to give Holbein to the world.

And yet it was in the works of MARTIN SCHONGAUER of Colmar (1440—1492) that the power of the Netherlands made itself felt most forcibly. He also was the pupil of Van der Weyden.† In greatness and power he remained inferior to his master, but there can be no doubt that he surpassed him in design, composition, and daintiness of colouring. The school of Nüremberg was greatly impressed by his style, and owes to him the elements which contributed to form Albert Dürer; for, though this great master learned his art from Wohlgemuth, he nevertheless modelled his style on that of the painter of Colmar. The chief of the German school is therefore traced back to the head of the Flemish school through Schongauer and Van der Weyden.



The authenticated pictures of Schongauer are

* G. F. Waagen: *Manuel de l'histoire de la peinture*, vol. i., p. 233.

† G. F. Waagen: *Manuel de l'histoire de la peinture*, vol. i., p. 227.

scarce, but in museums and private galleries more than one figure under a Flemish name—the three splendid panels of Schongauer, the "Trinity," the "Virgin," and "St. Veronica"—are still ascribed to Roger Van der Weyden the younger. The reason of this error is found in the painter himself, for among foreign artists none appropriated the style, composition, and colouring of the Flemish school with more ability than the great German craftsman, whom the chronicles of the time surname "*Martin of Antwerp.*"

Spain and Portugal.—"During the fifteenth, and nearly the whole of the sixteenth century," says M. de Laborde, "the arts in Spain and Portugal were under the exclusive domination of the Netherlands."* From the first days of oil-painting, specimens had made their way by means of commerce into the Iberian peninsula. It is also to be supposed that the arrival in Lisbon of the illustrious head of the school of Bruges added to the favour with which the productions of the Flemings were regarded in the south. "From that moment," continues the French writer, "Flemish influence becomes so strong that we are compelled to admit the likelihood of an incessant immigration of Flemish artists and Flemish works into Spain and Portugal.† The archives of Madrid and Lisbon have preserved the names of several among them: GIL EANNES (1465), CHRISTOPHER D'UTRECHT (1490), JEAN DE BOURGOGNE (1495),

* *Les ducs de Bourgogne*, vol. i., p. 126.
† *Les ducs de Bourgogne*, vol. i., p. 132.

ANTOINE DE HOLLANDE (1495), OLIVIER DE GAND (1496), and the mysterious JUAN FLAMENCO (1499), who was so long identified with Hans Memling, and who decorated the Carthusian monastery at Miraflores, near Burgos, with mural paintings.*

The Spanish works of Gallegas, James of Valencia, Peter of Cordova, Peter Nunez, and a multitude of contemporary panels bearing no signature, all loudly proclaim Flemish influence.† But this is even more remarkable in the productions of Portugal, as we were able to perceive in the exhibition of early art in Lisbon in 1882.‡

"The more we see purely Portuguese paintings," says M. Ch. Yriarte, "the more we are able to appreciate the extent of Flemish influence, to which history also bears continual testimony. Roger Van der Weyden, Thierri Bouts, Memling, Quentin Metsys, the eccentric Jérôme Bosch, Michel Coxie, are the names which constantly recur to our mind before the pictures of Portuguese artists."

France.—France, by her geographical position, so much nearer to Flanders and Burgundy, could not fail to be swayed in a higher degree by the powerful influence of Flemish art. We have spoken already of the important part which Jehan de Bruges and André Biaunepveu appear to have played at the Court of

* Antoine Ponz: *Voyage en Espagne.*

† Crowe and Cavalcaselle: "The Early Flemish Painters," vol. ii., p. 105.

‡ *L'Exposition rétrospective de Lisbonne* (*Gazette des Beaux-Arts*, 1882, vol. i., p. 458).

Charles V. of France. It is probable that, both as painters and illuminators, they were not strangers to the birth of that school which produced JEAN FOUQUET (about 1415—about 1485), who was portrait painter and illuminator to the kings Charles VII. and Louis XI.

If Flemish art and the Flemish process became popular in the south, it was due to the efforts of King René, Duke of Anjou and Count of Provence. This enlightened prince was a poet and a painter more than a king, and there is no doubt that, during the captivity of six years which he endured at the hands of Philip the Good, especially during the years 1436 and 1437, when Lille was assigned to him as a place of abode, he came into contact with the artists of the Court of Burgundy, and was thus able to study the works of the school of Van Eyck. Therefore when, towards 1473, René discarded politics to devote himself entirely to arts and letters, he immediately called Flemish painters to his court at Aix, in Provence, and encouraged the decisive action which they exercised over the craft in the south of France. The celebrated triptych of the "Burning Bush" in St. Saviour's Church at Aix, which was executed in 1475—76 by NICOLAS FROMENT,* and the pictures by the same artist in the Museums of Florence and of Naples, bear ample testimony to this influence.

* Trabaud: *Le tableau du roi René à Aix* (*Gazette des Beaux-Arts*, April, 1877, p. 355). Paul Mantz: *Les portraits historiques au Trocadéro* (*Gazette des Beaux-Arts*, 1878, vol. xviii., p. 861).

Italy.—That this same René of Anjou, who was also King of Naples, interested himself in the introduction of the style of Van Eyck into the south of Italy is more than probable. At all events many of the productions of the early school of Naples betray his manner. The paintings of SOLARIO (1450), and more especially those of SIMONE PAPA (1430 ?—1488 ?) have more analogy with the canvases of Bruges and Brussels than with those of Rome and Florence. There is a "St. Michael," by Papa, surrounded by a Flemish landscape, which might well be ascribed to a pupil of Van der Weyden or Memling.

But it is ANTONELLO OF MESSINA who forms the real link between the great Northern and Southern schools. This artist journeyed to the Netherlands to make himself familiar with the great secrets of his craft, and to acquire the art of the brilliant, consistent, easy, and durable colouring of the Flemings. It has been stated, on the authority of Vasari, that Antonello was in Flanders at the time of Van Eyck, but it is more probable that he resided there in the days of Memling. Be that as it may, he is the first of Italian painters who adopted the method of the North, and he was so thoroughly penetrated with the sentiment of the Flemish school, that portraits have been attributed to him which were executed at Bruges; for instance, in the Museum of Antwerp, the portrait of a man, which is universally ascribed to him, is in reality the work of Memling. The earliest of his paintings in oils bears the date of 1470, and the principal masters with whom he shared his secret were

the Bellini of Venice, Domenico at Florence, and Jean Borghese of Naples.

In the sixteenth century a great change took place, and the Flemish painters went in their turn to seek inspiration and obtain lessons in the studios of Florence, Rome, and Venice.

Third Period.

SIXTEENTH CENTURY.

THE ROMANISTS.

CHAPTER VIII.

ANTWERP IN THE SIXTEENTH CENTURY.

TWO general facts, of the highest importance, influence the history of Flemish painting during the third period, and herald the fourth: the migration of artists towards Italy, and the development of the fortunes of Antwerp.

The Italian Renaissance had been flourishing and developing for a whole century; its literature, its ideas, and its masterpieces, were forcing themselves upon Europe; and their allurements attracted the curious and enthusiastic of every country to the banks of the Arno and the Tiber. The Flemings thronged there to seek inspiration at the sacred sources of art, and the national genius was well-nigh wrecked in the attempt.

"Nothing," says Fromentin, "is more strange than this mixture of Italian culture and stubborn

Germanism which characterises the Italian-Flemish school; it is like a foreign language spoken with a marked local accent. But association with foreign talent was powerless to alter the groundwork of the art, though it became in a measure changed in detail. The style was new, the composition became animated, chiaroscuro began to subdue the colours, nude figures appeared for the first time in an art which, until then, had been lavish of draperies as of local fashions; the figures seemed to grow in height, the groups were denser, the pictures more crowded, fancy and fable were intermingled, history was depicted under the most picturesque forms."* Italian influence worked a complete metamorphosis in the whole school, and disturbed the traditions of Bruges, Ghent, Mechlin, Liége, Brussels, Antwerp—of Antwerp especially, of which Quentin Metsys had just illustrated the Guild of St. Luke, and which was preparing to hold the sceptre of painting which the enfeebled hand of Bruges had allowed to drop.

The first years of the new century witnessed the further decay of the ancient capital of Philip the Good, and the commercial prosperity of the rival city. Civil discords and the sandbank which had formed in the Zwyn, had driven from Bruges both merchants and sailors, whom the discovery of America, and various subsequent circumstances, led to Antwerp. As early as 1503 the Portuguese, and then the Spaniards, had sent to Antwerp the produce of their new colonies;

* *Les Maîtres d'autrefois*, p. 19. Paris, 1876.

the English followed; so that in 1516 this city numbered more than a thousand foreign commercial houses.

Antwerp then became the centre of commerce in Europe. Innumerable sails covered the Scheldt; and at times as many as two thousand five hundred ships, laden with merchandise from all parts of the world, thronged the river; about five hundred vessels daily entered or left the port, and sometimes ships might be seen at anchor for more than a fortnight without being able to reach the quays either to load or unload.* By land the traffic was not less great; more than two thousand waggons arrived every week from Germany, France, and Lorraine. No wonder then that the ambassador from the great republic of Venice, Marino Cavalli, landing in 1551 on the banks of the Scheldt, and seeing so much activity, riches, and prosperity, bitterly exclaimed, "Venice is surpassed!" †

It must be said to the honour of the magistrates of the city that they took every measure likely to favour and increase the public prosperity. They caused the liberties of the city to be respected, extended the privileges granted to strangers, and ensured public security. The Hôtel de Ville was constructed, a splendid edifice was raised for the Exchange, which soon became frequented by over five

* Alex. Henne: *Histoire du règne de Charles-Quint en Belgique*, vol. v., p. 265. Brussels, 1859.

† Alberi: *Le Relazioni degli ambasciatori Veneti al Senato*, 1st Series, vol. ii., p. 202.

thousand merchants, whose business relations extended over the whole world. Most important affairs were transacted, and the loans of the various governments, of the provinces, and even those of foreign princes, were negociated on this Exchange. Towards the middle of the century the town numbered about one hundred and twenty thousand inhabitants. "One word alone," says Guicciardini, in 1567, "can define the number of trades exercised in Antwerp; it is the word *all*." New industries found their way there. Piccol Passo, of Urbino, established in Antwerp a manufacture of Italian majolica; John de Lame, of Cremona, manufactured glass like that of Murano;* the celebrated stained-glass maker, Arnould van Ort of Nimeguen, brought his ateliers to Antwerp; Plantin, of Tours, his printing presses; and his house, which, together with the furniture, has been preserved in its original state, constitutes in our day one of the greatest attractions of the city. †

The taste for poetry and dramatic art was developed at the same time, and in an equally wonderful manner. The chambers of rhetoric exhibited unheard-of magnificence; almost every street had its private theatre; a public library was opened at the Hôtel de Ville; Ortelius published his atlas; thirty printing presses were in activity: lastly, *rara avis* for the time,

* Pinchart: *Les fabriques de verre de Venise, d'Anvers, et de Bruxelles au xvie et au xviie siècle.* (*Bulletin des commissions royales d'art et d'archéologie*, p. 367. 1882.)

† Max Rooses: *Christophe Plantin* (in course of publication). Antwerp, 1883.

Antwerp issued a paper, the first published in Belgium and perhaps in Europe: *La Courante*, whose motto was *Ten tydt zal leeren*, "Time will teach us." It is evident that if the fearful despotism of Philip II. had not, in the second half of the century, arrested its development and stifled in blood the free expression of thought, all the elements would have been united at Antwerp for the glorious expansion of a magnificent and complete Renaissance. On such ground, and in the midst of such favourable circumstances, it was impossible that painting—that literature of the Flemings—should not assert itself triumphantly.*

During the whole of the sixteenth century there was the promise of the splendid harvest which was to be gathered in the seventeenth. In 1560 Antwerp numbered three hundred and sixty painters and sculptors. The talent of the country flowed to it, to renew its forces or seek inspiration. Antwerp gave birth to Floris, De Vos, van Clèev, Momper, Bril, and Van Noort. Lambert Lombard served his apprenticeship there; Peter Breughel, Jean Mostaert, Hubert Goltzius, William Key, Otto Vænius came from the northern provinces and settled there; Patinier, Gossaert, Antoine Mor, François Pourbus journeyed thither to finish their career and die; Dürer, Holbein, Lucas van Leyden, and Erasmus visited Antwerp and became her honoured guests.

* A. Warzée: *Essai historique et critique sur les journaux belges*, p. 5. Gand, 1845.

CHAPTER IX.

THE LAST GOTHIC PAINTERS.

WITH the opening of the sixteenth century the race of the great Flemish painters seems on the eve of extinction. The first florescence was past, and the Netherlands sought repose. After the death of Van der Meire (1512?), of Jérôme Bosch (1518), of Gheerardt David (1523), of Patinier (1524), and of Metsys (1530), there was a period of intermission during which artists appeared to hesitate before casting off the old style to adopt the new methods of the Renaissance. Then suddenly began the emigration of painters towards Italy. The first to set out was JEAN GOSSAERT, in 1508.*

JEAN GOSSAERT was long known under the name of MABUSE, a corruption of Maubeuge, a town of ancient Hainault, where he was born towards 1470.†

* Principal Works:—England: *The Adoration of the Magi* (in the Collection of Lord Carlisle). Prague: *St. Luke Painting the Virgin* (Museum). Brussels: *Jesus at Simon's House* (Museum). Milan: *The Virgin and Child* (Ambrosian Library).

† His name must be written Gossaert and not Gossart. His *Adoration of the Magi* and his *Saint Luke* are signed in full *Gossaert.* Others among his works bear the inscription *Johannes Mabodius* (John of Mabuse).

The greatest obscurity still surrounds his youth and his artistic education. Was he a pupil of Memling in

FIG. 25.—ST. LUKE AND THE VIRGIN.—*Jean Gossaert.*
(Museum of Prague. 7 ft. 10 in. × 6 ft. 10 in.)

Bruges, or of Metsys in Antwerp? . . . The annotators of the *Liggeren*, as the earliest trace of his

existence, record an inscription of 1503, when he appears under the name of *Jennyn van Henegouwe* (John of Hainault.) *

It is certain that in 1508 he set out for Italy in the suite of Philip of Burgundy, who had been appointed ambassador from the Emperor Maximilian to the Court of Pope Julius II. Gossaert remained about ten years in Italy. That he was deeply impressed by the masterpieces of Rome and Florence is sufficiently proved by his talent, which henceforward bore the stamp of Italian influence. When he returned to his native country the painter had entirely changed his style; the "Adoration of the Magi," in the Collection of the Earl of Carlisle: † "Saint Luke," in the Gallery of Prague (Fig. 25); "Jesus at the House of Simon," in the Museum of Brussels, and the "Conversion of St. Matthew," Windsor Castle, clearly exhibit his new manner. The painter belongs to the Renaissance by his architectural backgrounds, which are so admirably conceived, and present chapels so graced in their details that they look like palaces; but in the spirit of his work, his practice and his colouring, his national types, the inmost sentiments of his personages, the draperies and the minuteness of accessories, he remains a disciple of the Gothic school.

The Pope had just presented Philip of Burgundy

* Rombouts and Van Lérius: *Les Liggeren de la gilde anversoise de Saint-Luc*, vol. i.. p. 58.

† W. Burger: *Trésors d'Art en Angleterre*, p. 163. Brussels, 1860.

with the episcopal see of Utrecht; Gossaert followed his protector to Holland, and undertook a great number of works for him. At the death of the prelate, Gossaert entered the service of one of Philip's relations, Adolph of Burgundy, Lord of Vere, whom he accompanied to Middelburg in Zealand in 1528. There he instructed two artists, both of whom, in imitation of their master, visited Italy, and exercised a powerful influence over the school of the Netherlands: Jean Schoorel, who, in his turn, initiated Martin van Hemskerk, the Dutch Michael Angelo; and Lambert Lombard, who became the master of Frans Floris, the Flemish Michael Angelo. Gossaert died in Antwerp; the catalogue of Antwerp ascribes this event to the year 1532, but M. Van Even* places it in 1541.

A few miles only separate Maubeuge, where Gossaert was born, from Douai, in French Flanders. There we find another painter, who gained renown in a style very similar to that of Gossaert—JEAN BELLEGAMBE, of Douai (?—aft. 1530), whom Guicciardini has placed among the illustrious men of the Netherlands.† On the authority of a manuscript in the Royal Library of Brussels, M. Alphonse Wauters‡ has established the fact that the altar-screen of Anchin was painted by this artist, and so proved that the historian of Florence did not value Bellegambe too highly.

* Van Even: *L'ancienne école de peinture de Louvain*, p. 421.

† *Description de tout le Païs Bas*, p. 151.

‡ *Jean Bellegambe de Douai.* Brussels, 1862.

Little is known of the life and work of this painter, except that during twenty years he was entrusted with the artistic decorations of his native town.* His masterpiece is the polyptych executed towards 1520 for the Monastery of Anchin, representing the "Adoration of the Holy Trinity" (Fig. 26). The whole has been brought together, panel by panel, by Dr. Escallier, who in his will left it to the Church of Notre Dame of Douai. The imposing dimensions of this important composition (which is set in a sumptuous architectural frame), and the beauty of the colouring, would place it, in spite of its weakness of execution and its total absence of character, among the typical works of this epoch of transition.† There are other pictures by the same painter at Lille and Berlin. Bellegambe had a number of scholars in his own family: his son, MARTIN, painted in 1534 and 1550; JEAN, his grandson, and other artists of the same name, carried on his traditions until the eighteenth century.

Whilst Gossaert and Bellegambe were sacrificing in a great measure to the taste of the time, another artist, who is generally placed in the Dutch school, but whose works, being now better known, entitle him to a place in this book, sought inspiration solely from national history.

JEAN MOSTAERT‡ (1474—1556—57), must be

* Asselin and Dehaisnes: *Recherches sur l'art à Douai.* 1863.

† C. Dehaisnes: *De l'art chrétien en Flandre.* Douai, 1860.

‡ Principal Works:—Brussels: *The Adoration of the Magi* (Museum). Lübeck: *The Adoration of the Magi* (Church of Notre

FIG. 26.—ADORATION OF THE HOLY TRINITY.—*Jean Bellegambe.*
(Church of Notre Dame, Douai. 5 ft. 4 in. × 11 ft.)

considered as the last of the Flemish-Gothic painters. Until the middle of the sixteenth century he continued, with great talent, to respect the traditions of the early painters, distantly recalling the mountainous and bluish perspectives of John Van Eyck, and the magnificent draperies inlaid with gold and precious stones of Memling, the minute finish which Bouts brought into the details of his pictures, with the strength of colour and the gravity of all. He was born at Haarlem, where he was educated by a certain Janssens; then he left the Northern provinces for the South, where he resided many years, and finally returned to die in his native town. He was still at Haarlem in 1500, and returned there in 1549.* Van Mander, who must have been well informed, considering he took up his abode in Haarlem twenty-five years only after the death of Mostaert, tells us that Margaret of Austria, not less captivated by the cultivated mind and the character of the man, than by the talent of the artist, appointed him painter to the Court, and conferred on him the title of gentleman of her household.† The same historian further says that Mostaert remained eighteen years in the service of the princess, and that he painted the portraits of most of the personages of the Court. As none of his pictures are authenticated either by a signature or a document, paintings are

Dame). Munich: *The Presentation at the Temple* and *The Flight into Egypt* (Pinacothek). Brussels: *The Adoration of the Shepherds* (Vente Nieuwhenuys). Antwerp: *Portraits* (Museum).

* Van der Willigen: *Les Artistes de Haarlem*, pp. 54 and 228. 1870.

† *Het Schilderboeck*, p. 229.

attributed to him in the most fanciful manner. For the first time we can restore to him here a well-

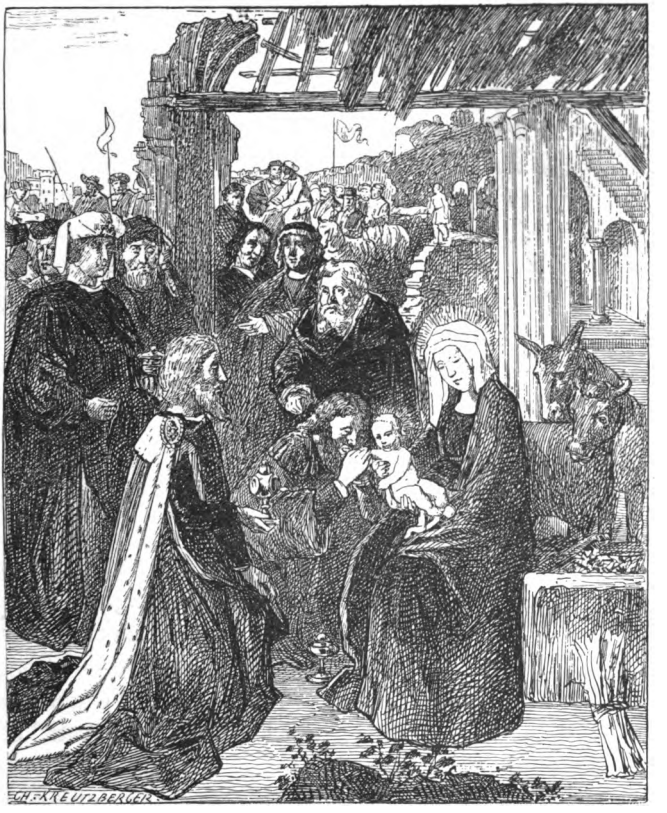


FIG. 27.—THE ADORATION OF THE MAGI.—*Jean Mostaert.*
(Museum of Brussels. 2 ft. 9 in. × 2 ft. 3 in.)

known masterpiece, the admirable 'Adoration of the Magi" (Fig. 27), which the catalogue of the Museum

of Brussels ascribes to John Van Eyck, and which a few connoisseurs attribute to Gheerardt David. The two peculiarities which characterise this valuable picture —the reddish tone of some of the flesh-tints, and the brilliant execution of the landscape—are also found in other paintings by the same master, in Antwerp, Munich, Berlin, and Lübeck. The landscape is "*perfection in its minuteness*," says an amateur * of the past century, with reference to another picture by the same artist. Mostaert is a great artist, and the ability of archivists and the patient researches of connoisseurs will no doubt furnish materials for a new biography and rebuild his work. He was the last and one of the most brilliant disciples of the school of Bruges.

After the three celebrated painters whom we have just named, we must place LANCELOT BLONDEEL of Poperinghe † (1496—1561). He was an eccentric man, and a painter of the transition period to a greater degree even than Gossaert, Bellegambe, or Mostaert.

This extraordinary man was at the same time a mason, a painter, a sculptor, and an engineer; he painted; he designed several masterpieces of sculpture — among others, the celebrated "Cheminée du Franc"; he engraved on wood, and made drawings for the glass painters and the tapestry workers, and in 1546 he submitted

* Pinchart: *Correspondance artistique de Coblenz. Bulletin de la commission d'histoire*, 1883, p. 217.

† James Weale: *Catalogue du musée de l'Académie de Bruges*, 1861, p. 31.

to the magistracy of Bruges the plans of a canal intended to connect Bruges with the sea.

Bruges preserves several of his pictures; Antwerp and Brussels have others, all of which are easily recognisable, for the artist loved to place his personages, which are generally too short and rather stiff, in an architectural background of extreme richness, designed in black lines on a golden ground, and in the style of the Renaissance.

Blondeel gave his daughter in marriage to Peter Pourbus, of whom we shall speak in the following chapter

CHAPTER X.

THE NATIONAL PAINTERS.

THE Italian manner did not make its way in Flemish studios without struggle or discussions. Throughout the country it is easy to follow the phases of contest, which exhibit the national painters hesitating, yet struggling at the same time, to resist the invasion of foreign fashion, and to remain faithful to the national traditions, until the coming of the pure Romanists,* who brought about the final triumph of the new principles.

Bruges.—PETER POURBUS † (1510?—1583) is the last of the great painters of the school of Bruges. Here he held the first place among the artists of his time, and deserves to rank among the best Flemish portrait-painters of the sixteenth century. It is believed that he was born at Gouda, in Holland, but the exact year of his birth is not known. In 1540 he was in Bruges, a member of the "Vieux Serment des Arbalétriers" of St. George,

* The brotherhoods of the Romanists were composed of people who had journeyed to Rome. That of Antwerp, which was established in 1572, existed until 1785.

† Henry Hymans: *Les Pourbus* (*L'Art*, 1883).

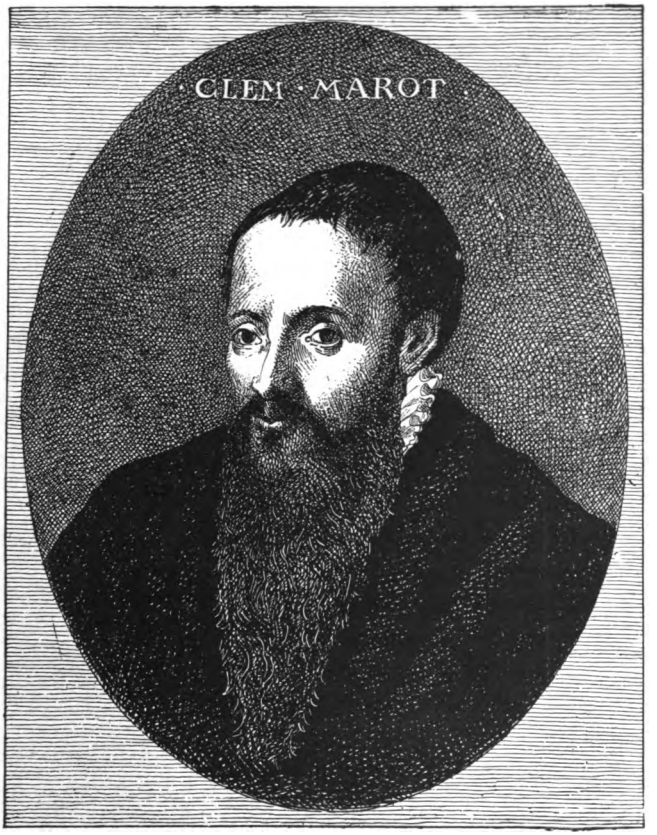


FIG. 28.—PORTRAIT OF CLEMENT MAROT.—*Peter Pourbus* (?).
(Lionville Collection, Paris.)

and in 1543 he received the dignity of Master of St. Luke. He appears to have devoted the best of his time to the city of his adoption; the most im-

portant part of his works are still preserved at the Academy, at St. Saviour's, St. James's, Notre Dame, and in a few charitable institutions. Besides the execution of various paintings, Pourbus was entrusted by the magistracy and by the *Franc* with the organisation of public *fêtes* and popular rejoicings. Like his father-in-law, the painter Lancelot Blondeel, he dabbled a little in architecture, engineering, and topography. In 1562 he drew for the "Echevins du Franc" a great picturesque map of Bruges and its environs, in which the smallest details were marked with perfect exactitude. In fact, Pourbus belonged to the family of the valiant artists of the sixteenth century whose vast intellect was equal to every conception, and whose skilful hand was capable of the minutest as well as of the most important works. At the death of the artist, in 1583, the city of Bruges granted a pension to his widow in gratitude for the services he had rendered, and the lustre he had shed over the city. It is in his portraits, rather than in his religious scenes, that this artist must be studied. There are two in the Academy of Bruges, the portrait of a man and that of a woman, dated 1551. The composition is simple and severe; the faces are familiar to us; we are stirred by their gravity and their great reality—they are indeed masterpieces. There are others in Brussels, Paris, Rotterdam, Copenhagen, and five in the Museum of Vienna.

Peter Pourbus had a son FRANCIS (1545—1581), who inherited the special features of his father's talent, though his paintings had not the same character of austerity. He was also an exact and sincere

FIG. 29.—THE MONEY-CHANGERS.—*Marinus.*
(Museum of Madrid. 2 ft. 7 in. × 3 ft 6 in.)

interpreter of the human face. A man's head in the Imperial Gallery of Vienna (1568), another in the Museum of Brussels (1564), that of Viglius, which

adorns one of the wings of the triptych "Jesus among the Doctors," in the church of St. Bavon in Ghent (1571), are figures remarkable for individuality and precision, represented by skilful and unostentatious workmanship. The son of this Francis Pourbus, Francis the younger, shone in the following century at the Court of France, and added one more talented artist to that illustrious family.

About the same time as Pourbus there lived in Bruges the family of CLAEIS or CLAESSENS.

PETER CLAEIS (I.) THE ELDER, 1500—1576.

Anthony	Giles	Peter (II.) the Younger
+ 1613	+ 1607	+ 1612
History and Portraits	Painter of Alexander Farnese	Painter to the city
Peter-Anthony		Peter (III.)
+ 1608		+ 1623

The one member of this family who is most justly reputed is PETER (II.), the Younger. His principal work is a triptych, "Notre Dame de l'Arbre Sec" in the Church of St. Giles at Bruges. It is he also who copied for the sheriffs, from the original of Pourbus the Elder, the large map which is still to be seen in the Hôtel de Ville, and which represents with curious fidelity a bird's-eye view of the country of the Franc of Bruges.

Antwerp.—Quentin Metsys was no more, and the new school remained without a leading artist. Several obscure imitators of his manner inscribed their name in the *Liggeren*, awaiting the arrival of the apostles of

the new school, who were occupied at that very moment in studying form before the antique statues of Florence and of Rome, the frescoes of Raphael and of Michael Angelo.

JEAN SANDERS, surnamed VAN HEMESSEN (towards 1500—1555-6) from his native village, is best known among the followers of Metsys.* His types are violent, his lines exaggerated and wild, the tones of his colouring are often sombre and harsh, but his innate energy has all the appearance of originality. His best pictures, "Saint Jerome," the "Prodigal Son," and the "Calling of St. Matthew," are at Munich and at Vienna. CATHERINE, his daughter, was successful in portrait painting. There is extant by her a delicately traced portrait of a man, signed and dated 1552, and painted in the style of the Clouët school.

MARIN CLAESZOON (1497 (?)—towards 1567),† chiefly known as MARINUS DE ZEEUW or VAN ROMERSWAEL, his native town, adopted to a yet greater extent the style and the subjects of Metsys.

In the collections of Madrid (Fig. 29), London, Munich, Antwerp, Valenciennes, Dresden, Nantes, Copenhagen, and Naples, we notice his "Bankers," "Money-Changers," and "Lawyers," easily to be recognised by their enormous red-plush hoods. His "Merchant," in the National Gallery, is grand in

* A. Pinchart: *Voyage artistique en France et en Belgique en* 1865. *Bulletin des commissions royales d'art et d'archéologie*, p. 226). 1868.

† *Journal des Beaux Arts*, p. 126. 1863. H. Hymans: *Marinus le Zélandais de Romerswael* (*Bulletin de l'Académie Royale de Belgique*, No. 2, p. 211). 1884.

character, and so remarkable in its execution that it has long been mistaken for a Metsys. Those of his works which bear a date range from 1521 to 1560.

After Van Hemessen and Marinus we must also mention, as belonging to that period, a certain number of painters of Antwerp of lesser renown, who yet produced now and then some interesting pictures. Some, like MATTHEW and JEROME COCK (1550), painted landscape; others, like JACQUES, father and son (1526?—1590), and ABEL GRIMER, the brothers FRANÇOIS and GILES MOSTAERT (1550), devoted their brush to the painting of small interiors, half-religious, half-profane, and others, such as PETER HUYS (1571), BEUCKELAER (1530?—1573?), and CORNELIUS MOLENAER (1540?—1589?) preferred the treatment of still life or of rustic scenes, such as village feasts, tavern brawls, episodes from the market-place or the kitchen. Judging by his "Purveyor," in the Museum of Lille, JOACHIM BEUCKELAER was one of the most powerful colourists of his time, and possessed great skill in execution. In the gallery of Stockholm are five of his market scenes, which bear dates from 1561 to 1570, and eight are in the Museum of Naples.

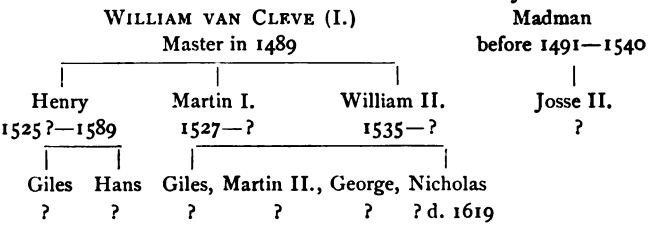
Finally, at the same period, flourished the numerous family of VAN CLÈVE, of which we find more than twenty representatives in Antwerp.* The only one among them all who became famous was the excellent portrait-painter JOSSE, nicknamed "the Madman"

* See articles by Siret in the *Biographie Nationale.*

FIG. 30.—VIRGIN AT PRAYER.—*Josse van Clève.*
(Uffizi at Florence. 1 ft. 8 in. × 1 ft. 1 in.)

(before 1491—1540).* His style was severe, his outline concise and skilful; the luminous tones of his colouring, as well as his execution, recall Anthony Mor, his compatriot, and even Holbein, who was sincere above all things. According to Vasari, he visited Spain. He also worked in England. Windsor and Oxford preserve several portraits by him, which entitle this supposed madman † to a high place in the annals of art. The man's portrait, "With the Beautiful Hand," is in the Pinacotek of Munich, and has long passed for a famous work by Holbein. It is a splendid painting, full of pathos; its expression approaches the sublime; the lines are good, and the colouring powerful.

HENRY and MARTIN VAN CLÈVE are both represented in the Museum of Vienna. Henry displayed some talent in the painting of landscapes and *genre* subjects. As to Martin he achieved success with somewhat suggestive scenes of rustic life.



The artistic dynasty of the MOMPERS also belongs to Antwerp. The most famous of its representatives

* Van Mander: *Het Schilderboeck*, p. 226, verso.

† W. Bürger: *Trésors d'art en Angleterre*, p. 174.

FIG. 31.—THE CONQUEST OF TUNIS.—*Jean Vermeyen.*
(Tapestry in the Palace of Madrid. Fragment: 10 ft. 6¾ in. × 16 ft. 3 in.)

was JOSSE DE MOMPER (1564—1635), a talented landscape painter who especially delighted in depicting hills and grand mountainous perspectives, in which the yellowish-grey of the land, together with the blue of the distant horizons cut out against the sky predominate. His first pictures have great analogy with the fantastic style of Patinier, Gassel, and Bles, but in his later works, such, for instance, as the "View of Antwerp" in the Museum at Berlin, and the "Four Seasons" in the Museum of Brunswick, we cannot fail to recognise the influence of the seventeenth century. The style is nobler, and he requires less effort to obtain effect. This artist can best be studied in the Dresden Gallery, which has seven of his landscapes, and in the Prado, which possesses no less than twelve.

Brussels.—In Brussels, among those artists who were attached to the person of the sovereigns, we find JEAN-CORNELIUS VERMEYEN (1500—1559),* a native of Berverwyck, near Haarlem, who occupied a prominent place at Court and enjoyed many privileges. In 1519 he accompanied Margaret of Austria to Cambrai, on the occasion of the Peace signed in that town between Charles V. and Francis I., and generally known as *La Paix des Dames.* Charles V. then took him in his service, and he accompanied the prince in his expeditions, the warlike episodes of which he has vividly represented in large and animated compositions. It is thus that he became the historiographer of the

* Van Mander: *Het Schilderboeck*, p. 224, verso.

Tunisian campaign in 1535. Vermeyen was also a talented portrait painter; the early household accounts cite the names of many personages in Germany, Spain, and the Netherlands, whose features he reproduced. It is much to be regretted that those portraits are now lost.*

We have had the good fortune to discover three paintings by this artist, the only three known, in the gallery of the Marquis of Mansi, at Lucca. They represent the "Battle of Pavia" (1525), the "Taking of Rome" (1527), and "The Siege of Tunis" (1535). Possibly they were only intended as cartoons for the tapestry workers, for we know that Vermeyen put his talent at their disposal, and further that it was at the request of the Emperor himself that he designed, in 1549, a series of twelve imposing cartoons depicting the "History of the Conquest of Tunis." The execution of the tapestry was entrusted to De Pannemaker of Brussels, and these sumptuous hangings are still preserved at Madrid (Fig. 31).† The cartoons of Vermeyen are at Vienna, where we also find in the palace of Schoenbrunn a copy of those tapestries which were woven in the eighteenth century. There we see the portraits of Charles V. and those of his principal officers, numerous military episodes taken on the spot, panoramas of towns and ports, disembarkment of troops, reviews, camps, skirmishes,

* Pinchart: *Tableaux et sculptures de Marie de Hongrie* (*Revue universelle des Arts*, vol. iii., p. 136).

† Eugène Müntz: *La Tapisserie*, p. 217 (*Bibliothèque de l'Enseignement des Beaux Arts*).

squadrons of magnificent cavalry, combats by land and sea, which loudly proclaim the original and natural talent of Vermeyen, and point him out as the ablest of the school among painters of warlike scenes. The artist died in Brussels in 1559, and it is believed that he left a son, HENRY, who fixed his residence in Cambrai, and became the ancestor of a long line of painters.*

At the same period the family of VAN CONINXLOO, known under the name of *Schernier*, lived in Brussels, and afterwards in Antwerp. History has yet to unravel all the details concerning this family, to recover their work, and to trace their genealogy.† The accuracy of the following sketch is more than doubtful.

JEAN VAN CONINXLOO (I.), called *Schernier*,
lived in 1491, died in 1555.

Giles the Elder (I.)	Jean (II.)	?
Master in 1539	1489— (?)	
		Cornelius
Giles the Younger (II.)	Peter	Painted in 1526
1544—died aft. 1604	Master in 1544	and in 1533

Time has well-nigh cast these six names into oblivion ; the memory of two at least must be rescued. CORNELIUS, painter of religious subjects, and GILES (II.), a landscape painter, both of great artistic gifts.

Of the existence of the first there are no tokens except the one canvas, dated 1526, in the Museum of Brussels, the "Relationship of the Virgin." This

* A. Durieux : *Les peintres Vermay.* Cambrai, 1880.
† *Journal des Beaux Arts*, p. 58. 1870.

painting belongs by style and colouring to the school of Gossaert, Bellegambe, and Blondeel. That Van Mander was in no way exaggerating when he said that Giles van Coninxloo * was the best landscape painter of his time is proved by the two pictures — woodland views—which are in the Liechtenstein Gallery, in Vienna, and are both painted with great power. Van Coninxloo visited France and Germany, and took up his abode in Antwerp, where he became the master of Breughel (Hellish), and died at Amsterdam after 1604.

Van Mander is also hearty in his praise † of the landscape painter LUCAS GASSEL (before 1520—after 1560), of Helmont, a place in old Brabant. His works are unlike any other of that period ; their colouring is sombre and weird, the general aspect is ingenuous and rugged, and he has in his subjects chosen an entirely untrodden path. He was the first and certainly one of the few artists of his century who depicted the interior of mines, factories, quarries, and iron-works. His pictures are curious documents, relating to the history of industry in the Netherlands. They are scarce, and not generally known.‡ Vienna possesses one, and Dresden another. Several have found a place in the various picture-galleries, but are known as the work of other artists ; for instance,

* Van Mander, *Het Schilderboeck*, p. 268.

† Van Mander : *Het Schilderboeck*, p. 219, verso.

‡ Heris : *Notice sur Lucas Gassel* (*Journal des Beaux Arts*, 1864, p. 88 ; 1878, p. 118).

those in Naples have been ascribed to Breughel; there is one in the Liechtenstein Gallery attributed to Peter Aartsen; finally, the most important of all those we have seen bears a monogram, and is at the Uffizi in Florence, where it is erroneously ascribed to Henry Bles.

Gassel sometimes adorned his landscapes with small religious subjects. Those of his paintings which bear a date range from 1542 to 1561.

Liége.—HENRY BLES (died towards 1550)—called the painter with the owl, Civetta, on account of the owl which he adopted as a monogram—probably belonged to the school of Liége.

Fruitless attempts have been made to erect this artist into a "genius endowed with a talent approaching the perfection of the early Masters," and several masterpieces were ascribed to him which rightfully belong to another pencil.* We have learnt to be guarded in our judgment and are obliged to recognise that many paintings, for a time erroneously ascribed to "Henricus Blessius," have now been acknowledged as the works of Patinier, Mostaert, Gheerardt David, Gassel, and others, so that "the master with the owl," thus deprived of his masterpieces, must now descend to a humbler rank among artists. In his landscapes, which are peopled with small though

* A. Béquet: *H. Bles, peintre bouvignois. Annales de la Société Archéologique de Namur*, 1863 to 1866, Vol. VIII., p. 59, and Vol. IX., p. 60. Alfred Michiels: *Histoire de la peinture flamande*, 1867, Vol. IV., chaps. iv. and v.

somewhat heavy personages, the foliage is dark and the soil bituminous.

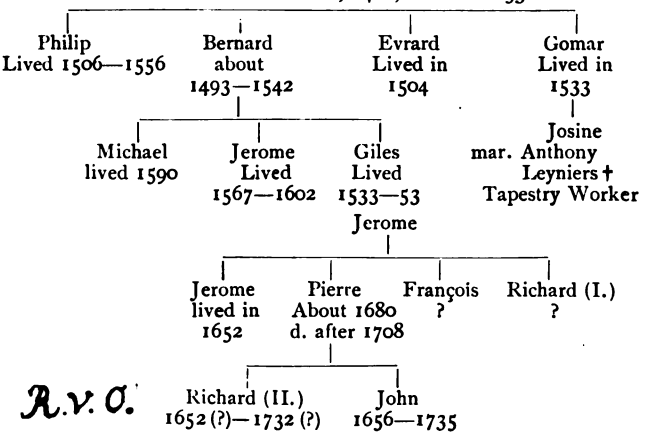
According to Guicciardini (page 132) this artist was born at Dinant, in the principality of Liége; it is believed that he died in the city of Liége towards 1550. Well-authenticated works from his hand are scarce. The most interesting which we know is a "Calvary" in the Academy of Fine Arts at Vienna; which by the boldness of colouring, of original and quite Flemish interpretation, points out the artist as the immediate forerunner of Peter Breughel, *le Drôle.*

Thus, while these valiant though secondary painters were unconsciously working in a diversity of styles by struggling, each according to his ability and taste, against foreign influence, Flemish pilgrims journeyed ceaselessly to Rome, and the Romanists were gaining more and more disciples in Brussels, Mechlin, Liége, and Antwerp.

CHAPTER XI.

BERNARD VAN ORLEY AND THE ROMANISTS IN BRUSSELS AND MECHLIN.

THE important artistic family of the Van Orleys furnished the City of Brussels with painters during the sixteenth, seventeenth, and eighteenth centuries. It would seem that they descended from the powerful lords of Orley, justiciaries of Luxembourg, who belonged to the Court of the Dukes of Burgundy.*



* Alphonse Wauters : *Bernard van Orley, sa famille et son œuvre.* Brussels, 1881.

† Founder of the celebrated family of Brussels tapestry makers, the Leyniers.

FIG. 32.—THE DESCENT FROM THE CROSS.—*Bernara van Orley.*

(Museum of the Hermitage, St. Petersburg. 4 ft. 7½ in. × 2 ft. 3½ in.).

BERNARD VAN ORLEY (1493?—1542)* early quitted Brussels, his native town, for Italy, whither he went to pursue his studies in the school of Raphaël.

This great master is supposed to have specially noticed the young Flemish painter among his pupils. It was after Van Orley's return to the Netherlands that, by order of Pope Leo X., he presided over the manufactory of the celebrated series of tapestries of the Vatican, executed by Peter van Aelst in Brussels, from the designs of the master of Urbino. This was in 1515, when the trade of the Brussels tapestry workers had reached its highest splendour and their productions had a European reputation. Following the example of Raphaël, Van Orley more than once placed his talent at the disposal of the tapestry workers. The most famous among the hangings executed according to his designs are the "Emperor Maximilian Hunting," in the Louvre, and the "Life of Abraham," at Hampton Court. He also designed for the glass painters: and the admirable windows on which are depicted Francis I., Charles V. and his sister Mary of Hungary, in the Church of St. Gudule at Brussels, were made from his designs. In 1518

* Principal Works. Lübeck, *The Trinity worshipped by Saints* (Cathedral). Antwerp: *The Last Judgment* (Church of St. James). St. Petersburg: *The Descent from the Cross* (Hermitage). Brussels: *Pieta* (Museum); *The Trials of Job* (Museum). Vienna: *The Feast of Pentecost* and *Antiochus at the Temple of Jerusalem* (Museum). Munich: *St. Norbert* (Pinacotek). Mr. Schlie, Keeper of the Museum of Schwerin, is of opinion that the six magnificent panels of the altar-screen sculptured by Borman of Brussels (in the Church of Gustrow) are the early work of this painter, done in his first manner.

Van Orley was honoured with the title of painter to the court and the *gouvernantes*, who kept him constantly employed by giving him commissions either for religious pictures or the portraits of court officials. He evidently sought inspiration from the Italian masters, but he did not copy them. His colouring remained Flemish, and his national temperament survived in spite of his foreign education. In some of the pictures of his second manner, for example in the "Trials of Job" (Museum of Brussels) 1521, the lines are forced, the movement and the expression of the figures are exaggerated, and in doubtful taste. On the other hand, several pictures executed during the last period of his career, notably "The Last Judgment" (Church of St. James, at Antwerp) which was painted towards 1540 for the *échevin* Rockox, is of more sober character, and the artist, who shows himself bold to reform, exhibits at the same time all the qualities of the practised master. Gossaert and Van Orley were the first who dared to replace the modest patrons, so mystically robed, of the Gothic school, by saints whose nude charms remind us of the goddesses of heathen mythology. His talent, though unequal, has a certain charm which attracts us in spite of ourselves. Among the numerous pupils fame attracted to his studio, two have historical importance, Michael Coxie and Peter Coucke.

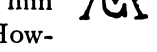
MICHAEL COXIE* (1499—1592) was, like his master,

* De Busscher: *Biographie Nationale*, vol. iv., col. 456. Alphonse Wauters, *Bulletin de l'Academie royale de Belgique*, 1884, No. I., p. 63.

full of enthusiastic admiration for the painter of the "Transfiguration;" the frantic efforts he made to copy this master earned for him the surname of "Flemish Raphaël." On his return from Rome to the Netherlands, he took up his abode first in Brussels, in 1543, then in Mechlin.

Mechlin was in those days an artistic centre of the highest importance. Margaret of Austria, whose indefatigable zeal in the protection of arts and letters never abated, had established her court in this city. It contained over 150 painters and draughtsmen, among whom we must mention, besides the Coxie family, the brothers Valkenborgh, landscapists and painters of genre subjects, and the brothers Bol, father and uncles of the one who painted rustic subjects, signed *Hans Bol* (fecit) (1534—1593). There were sculptors of the greatest merit, like Conrad Meyt and Alexander Colin; architects such as Keldermans; finally, the great industry of local art, that of the lace-makers, was also dependent on the guild of St. Luke and had acquired European renown.

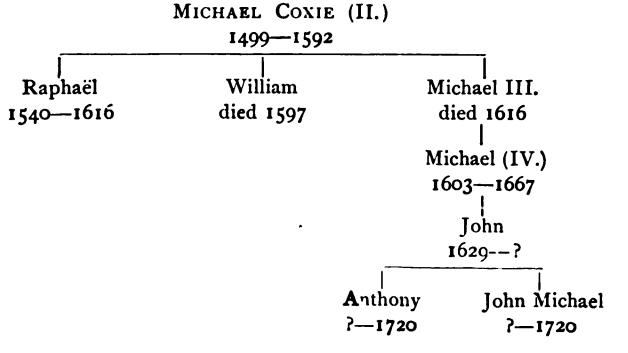
Meanwhile, Mary of Hungary had succeeded Margaret of Austria in the government of the Netherlands; she remarked Coxie, and Philip II. attached him to his person and gave him commissions for numerous works. However, by dint of admiring and imitating Raphaël, the work of the Flemish artist had lost all trace of the Flemish character: his decorations were Roman, his draperies borrowed all the tints of



the great master, his types were often chosen with great taste, but they too were Italian. When we consider "The Last Supper," in the Museum of Brussels, a canvas which, though cold, is yet skilfully composed, we might well imagine that it was painted in Rome and not in the Netherlands. There is grandeur in "The Martyrdom of St. Sebastian," in the Museum of Antwerp, and the undraped parts are well drawn.

The son of Coxie, who, in honour of the great Italian genius, had received the glorious name of RAPHAEL (1540—1616) was, like his father, a painter of historical and religious subjects, and became the instructor of Crayer. His "Last Judgment," in the Museum of Ghent, is a large but ugly picture and belongs to the school of those painters who came after Michael Angelo, and who appeared to consider that art specially consisted in painting muscular figures.

The father and son were not the only ones who bore that name. The lineage of this family of artists was perpetuated until the commencement of the eighteenth century.



PETER COUCKE of Alost (1502—1550),* who pursued his studies in Van Orley's studio together with Coxie, enjoyed great fame in his own time, but we do not possess sufficient insight into his work

FIG. 33.—THE LAST SUPPER.—*Peter Coucke.*
(Museum of Brussels. 2 ft. × 2 ft. 7½ in.).

to replace him in the rank which he appears to have occupied. Charles V. had conferred on him the title of painter and engraver to his court, but he was celebrated also as an architect, a sculptor, and as one of the most learned men of his time. He visited

* Van Mander: *Het Schilderboeck*, p. 218. See also M. Siret's article in the *Biographie Nationale*, vol. iv., col. 251.

Italy, and after that he was invited to Constantinople by the Brussels tapestry makers. We do not know of one picture which can be ascribed to him with any degree of certainty. However, Mr. Hymans, on the authority of the artist's engravings, attributes to him, not without reason, a "Last Supper" in the Museum of Liége (1530), and its replica in the Museum of Brussels (1531), which the catalogues ascribe to Lambert Lombard (Fig. 33). He instructed two painters of great talent: Nicholas Neuchâtel, whose talents as a portraitist will become the theme of further comments, and Peter Breughel the Droll, who became his son-in-law after having been his pupil.

CHAPTER XII.

LAMBERT LOMBARD AND THE ROMANISTS AT LIÉGE.

AT the time when, in Brussels, Van Orley the elder was disappearing from this world's stage (1542) a new artist, who had but lately returned from Italy and was enthusiastic about its art, opened an academy in Liége, his native town. Liége immediately became a centre of artistic activity, and soon enjoyed widespread renown. Pupils came from Germany and Holland, and, strange enough to record, the two future heads of the early Antwerpian school —Frans Floris and Otho Vænius—came for instruction to the Walloon city of Liége.

LAMBERT LOMBARD* (1505—1566), who is often erroneously called Susterman or Suavius, was born in Liége in 1505. He learnt the first elements of his art in Antwerp from De Beer, a painter who is but little known, and afterwards studied under Jean Gossaert at Middleburg.

The prince-bishop of Liége was the patron of

* Lampsonius: *Lamberti Lombardi* . . . . Bruges: Hubert Goltzius, 1565. Helbig: *Histoire de la peinture au pays de Liége*, p. 121. Liége, 1873.

Lambert Lombard, and the latter also journeyed to Italy with the English Cardinal Pole. In 1530 he returned to the Netherlands, and before long gathered around him a great number of pupils, whom he instructed by his counsels far more than by his example. Lombard was not only ardent in the cause of art; his vast mind was eager for all intellectual progress; he was at once a poet, an architect, an archæologist, an engraver, and a talented painter. His nature was lofty, his tastes refined; and he exercised over his pupils, and through them over his time, a very powerful influence. It must be said, however, that by his temperament and his enthusiasm he favoured the birth of a heterogeneous art which might eventually have stifled the national art, and did endanger it for a moment, but which, thanks to Rubens, instead of working its ruin, enhanced the brilliancy of its triumphs.

We cannot be certain that any of the pictures attributed to Lombard were really by him: they were ascribed to him on mere supposition. And yet the private collections in Liége must possess some of his works if they could be duly authenticated. His style possesses much of the enchanting grace and special charm of the Florentine masters; it can be best studied in his drawings, which are, for the most part, done with pen and ink, and shaded with Indian ink or sepia. Several among them are signed "Lambertus Lombard," and bear dates from 1552 to 1562.

Lombard died in 1566. The best known among his pupils are:—(1) WILLIAM KEY or CAYO, of Breda,

(towards 1520—1568); he was celebrated in his time, and shared with Anthony Mor the dangerous honour of being painter to the Duke of Alva.* Most of his portraits have now perished; however, three are ascribed to him by the catalogue of Vienna, and he has two more at Hanover, while that of Spinola in the Hampton Court gallery is attributed to him.

2. HUBERT GOLTZ, or GOLTZIUS (1526—1583), was at the same time a painter, a printer, and a numismatologist, who, like his master, widely interested himself in all questions pertaining to the human intellect, and who was appointed historian to Philip II.†

3. DOMINIQUE LAMPSON or LAMPSONIUS (1552—1599), of Bruges,‡ is more famous as a poet than as a painter; he has left to the Flemish craftsmen a collection of poems which contains many curious biographical details and is adorned with twenty-three portraits engraved by Jerome Cock.§ Lampsonius furnished Vasari with a great deal of information, and he was one of the masters of Otho Vænius. The Church of St. Quentin of Hasselt possesses a "Calvary" by him, dated 1576.

4. Finally, we must mention Frans de Vriendt or Floris, of whom we shall speak at greater length in the following chapter.

* Van Mander: *Schilderboeck*, p. 232, verso.

† J. Weale: *Hubert Goltz, dit Goltzius*, in the "Beffroi," 1870, vol. iii., p. 246.

‡ Helbig: *Histoire de la peinture au pays de Liége*, p. 147.

§ *Pictorum aliquot celebrium Germaniæ inferioris effigies.* Antwerp, 1572.

CHAPTER XIII.

FRANS FLORIS AND THE ROMANISTS IN ANTWERP.

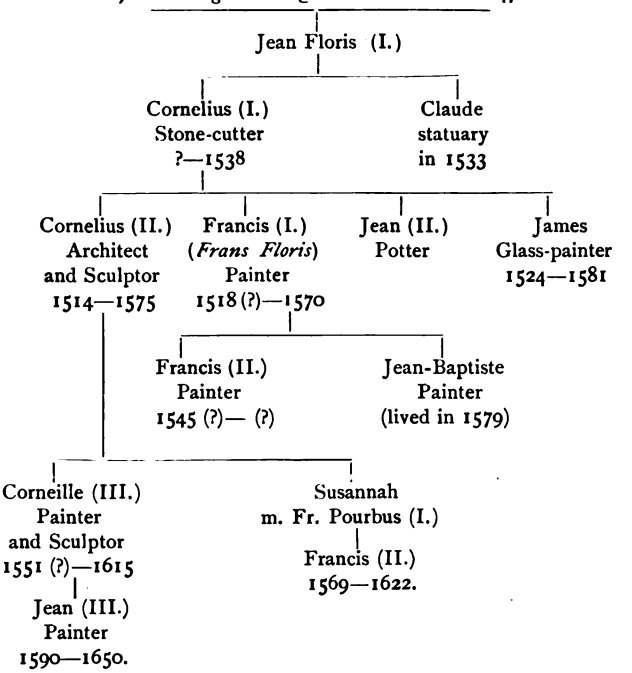
THE family of the Floris is celebrated in the annals of Flemish art.* Cornelius de Vriendt, a stone-cutter, the head of this celebrated family, already bore the name of Floris, which his father, Jean de Vriendt, had inherited from his father, Floris de Vriendt, the grandfather of Cornelius, who was *juré du métier des quatre couronnes.*† Cornelius had four sons, who all cultivated the arts with success. The eldest, Cornelius, is the excellent sculptor-architect, who drew the plans of the Hôtel de Ville of Antwerp, and of the house chosen by the Hanse Towns, of the admirable tabernacle of Léau, and of the rood-loft of the Cathedral of Tournai; the second is our painter, Frans Floris; the third, John, was a potter, and lived in Spain; and the fourth, James, was famed as a celebrated glass-painter.

The following genealogy extends over two cen-

* See the articles of M. Génard in the *Biographie Nationale*, vol. vii., col. 118, *et seq.;* and for dates, the work of F. J. Vanden Branden, p. 174.

† *Catalogue d'Anvers*, 1874, p. 139.

turies, and the Pourbus branch grafts itself on to it in 1569.



FRANS FLORIS* (1518—1570), by his intellect, culture, and talent, ranks among the most popular

* Principal Works—Antwerp: *The Fall of the Angels* and the *Judgment of Solomon* (Museum). Brussels: *The Last Judgment* (Museum). Florence: *Adam and Eve* (Uffizi). Brunswick: *The Man with the Red Sleeve* (Museum). St. Petersburg: *The Three Ages* (Hermitage).

and most admired of the artists of his time. Fortune smiled propitiously on him from the outset of his career; his path was strewed with laurels; his admiring contemporaries surnamed him the "Incomparable." In our day we are amazed at the tribute which the fashion and infatuation of his time paid to this artist. We can only see in Floris the most Italian of Flemish masters, and even his large compositions fail to excite our admiration. In questions of art *vox populi* is not always *vox Dei*, and it is never with impunity that an artist forgets what is true to his country, his race, and the source from whence he sprung.

Frans was born in Antwerp towards 1516, and at first cultivated the art of his father, sculpture. However, the bent of his talent led him towards painting, and he went to Liége, where he was instructed by Lambert Lombard, returned to Antwerp in 1540, and afterwards undertook an artistic pilgrimage to Italy. It is said that he was in Rome on the memorable Christmas-day, 1541, when Michael Angelo unveiled his "Last Judgment" in the Sixtine Chapel. The young artist was dazzled by the magnificence of this superhuman creation; his early studies had taught him to appreciate the powerful relief of such forms and the majestic grandeur of such violent attitudes; he lost himself in the contemplation of those immortal frescoes, and from that moment the great Florentine genius became the object of his worship. Not only did he seek to imitate the lofty design of the great Italian, but, stifling within himself the innate qualities

of the Flemish colourist, he even copied his dull, monotonous, and subdued tones. Henceforward all the works of Floris descended to the level of mere copies: his studies, sketches, and pictures, became simple reductions of large works by Michael Angelo; they met with immense success in Antwerp, and brought the painter the favour of the public, as well as the protection of the court.

The "Fall of the Rebellious Angels," in the Museum of Antwerp, is the masterpiece of Floris, who, in this painting exhibits a whimsical imagination—a distant reflex of the eccentricities of Jérôme Bosch. This composition is animated, the drawing is learned, the attitudes, though exaggerated in their contortions, are yet poised with art, the heads are well studied, the execution is free and often largely handled. Some of his other works, such, for example, as the "Adam and Eve," in the Museums of Vienna and of the Uffizi, are remarkable as setting forth the Italian style.

The Flemish element is more apparent in some of his portraits; for instance, there is a celebrated one in the Museum of Brunswick, called "The Man with the Red Sleeve," which represents a falconer.

The influence of Floris became fatal. His fortune and his great success offered fresh allurement to the imitators of the Italian style, of which the traditions were altogether incompatible with Flemish tendencies. The result of his teaching was the birth of a new generation of hybrid artists, who, for the most part, were but powerless imitators, and who, in Antwerp,

as well as in Brussels, finally corrupted the public taste. The number of his pupils amounted to at least one hundred and twenty. Twenty-nine are mentioned by Van Mander, among whom we find Martin de Vos, the most celebrated of all, Lucas de Heere, Crispin Van der Broeck* (1524—1588—90), Martin and Henry Van Clève, Francis Pourbus and the two brothers Ambrose, and Jérôme Francken, who belonged to that numerous family of the Francken, of which, in spite of their number, not one member became celebrated.

The great artistic families are one of the most curious traits of the Flemish school. It would appear that art, on entering a family, turned the heads of all its members: brothers, sons, wives, and daughters, all seemed equally ardent in the pursuit, and the tools made illustrious by the artist-founder became heir-looms, and were handed down from generation to generation.

We have seen already the families of Van Eyck, Van der Weyden, Bouts, Metsys, Pourbus, Claeis, Van Clève, Van Orley, Van Coninxloo, Coxie, and Floris. A little later we shall find—these are only a few—the families of Breughel, Van Valkenborgh, Key, Teniers, De Vos, Franchoys, Van Kessel, Peeters, Van Bredael.

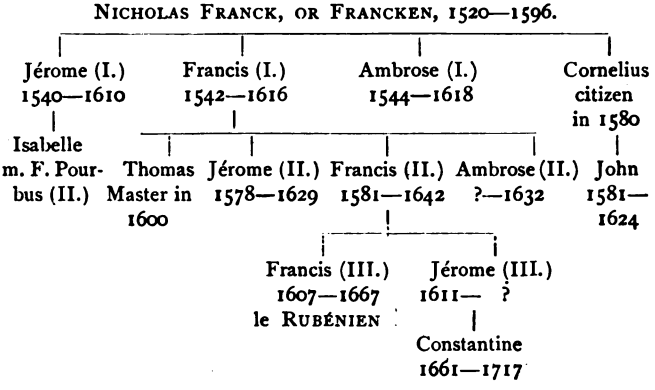
We have now to speak of the Francken family, which, as far as numbers go, at least equals any other, and whose genealogy is quite as difficult to unravel.*

* See the notes published by M. Van Lerius in the *Catalogue du musée d'Anvers*, by M. Siret, in the *Biographie Nationale*, vol. vii.,

Thirty FRANCKS, or FRANCKENS, are inscribed in the *Liggeren* of St. Luke; the first in date being Nicholas the Elder, born at Hérenthals (Campine), towards 1520. His three sons also bear the surname of "Elder" in order to distinguish them from the younger of the following century. The most celebrated of the three is JÉRÔME, the eldest, who was a painter of historical subjects and portraits to King Henry III. of France. The Museum of Antwerp possesses numerous specimens of the style of AMBROSE: "The Last Supper" and the "Martyrdom of St. Crépin and St. Crépinien," are pictures which entirely fail to stir our feeling in spite of the talent they evince. FRANCIS is less known than the other two. He was born at Antwerp, and practised his art in his native city. He was chiefly distinguished for his excellent colouring and for the skill with which he introduced a large number of figures into his compositions.

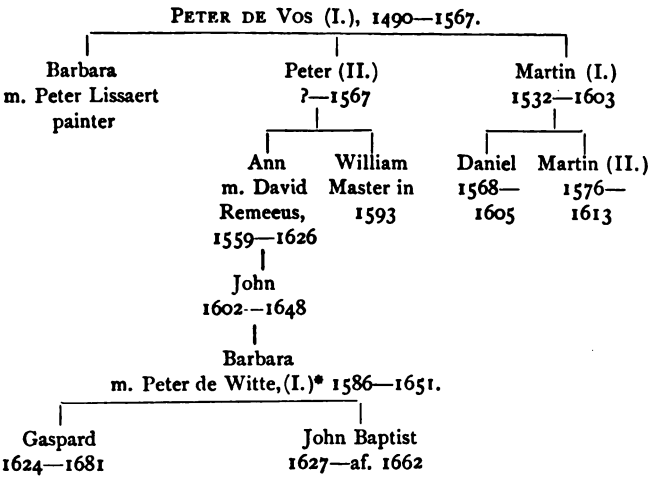
These three brothers continued in the steps of Floris. They adopted his mixed method and his cold colouring, bringing together in anything but an even measure—Italian taste and Flemish genius. In their turn they became the founders of a long lineage of artists, and prepared for historians, and all those who draw up catalogues and dictionaries, a work of patience and of research of which the following genealogical table can give but a very imperfect idea :—

col. 240, and following, and by M. Van den Branden in *Geschiepenis*, &c., pages 336, 614, and 978.



In the nineteenth chapter we shall again find Francis Francken (II.) a painter of small historical and mythological subjects.

MARTIN DE VOS (1532—1603) preceded the Franckens by a few years in the studio of Frans Floris; and on leaving this master he set out for Italy. He acquired a certain reputation in Florence by several portraits which he painted for the Medici, and which are still to be seen in the Museum of the Uffizi. He stayed a long time in Venice, where he studied under Tintoretto, a powerful and fruitful genius, who, more than any other Italian artist, was capable of dazzling the Flemish mind. The museum of his native town possesses an important series of his works (Fig. 34), in which the talent of the painter is especially displayed by portraits remarkable for truth and spirit.



They are also portraits—those of kneeling donors—which tell of the merit of ADRIAN THOMAS KEY, an artist who would not otherwise be known to us except for a few inscriptions in the *Liggeren* (from 1558 to 1588), by a portrait bearing a monogram, and dated 1572, in the Museum of Vienna, and by the two wings of a triptych in the Museum of Antwerp, which bear his signature. The portraits of Giles De Smidt, a syndic in the Monastery of the Franciscans, of his wife and their eight children, adorn this triptych, and are counted among the most precious treasures in the Gallery of Antwerp. In the "Last Supper," painted on the obverse, there is a certain Italianism in the general composition; and yet, what

* This Peter de Witte (I.) had a natural son, Peter de Witte (II.), 1617—1667, who was a landscapist like his father.

FIG. 34.—ST. LUKE PAINTING THE VIRGIN.—*Martin de Vos.*
(Museum of Antwerp. 7 ft. 4½ in. × 7 ft. 1 in.)

more Flemish than those two sincere and ingenious groups in devout attitude? (Figs. 35 and 36). The execution is brilliant, and the subject largely handled.

FIG. 35.—THE SMIDT FAMILY.—*Adrian Thomas Key.*
(Museum of Antwerp. 6 ft. 0½ in. × 3 ft. 10 in.)

FIG. 36.—THE SMIDT FAMILY.—*Adrian Thomas Key.*
(Museum of Antwerp. 6 ft. 0½ in. × 3 ft. 10 in.)

The hands are well delineated; the heads, with their sparkling eyes, are well painted in grey pearly tints, relieved by the more sombre and refined tones of the vestments.

ADRIAN KEY

Wouter	Thomas	William
lived in 1516—42	?— ?	about 1520—1568
m. Margaret Congnet	Adrian—Thomas	Susannah
	master in 1568—af. 1588	m. Hubert Beuckelaer painter

Another artist of Ghent, LUCAS DE HEERE* (1534—1584) also studied his art under Floris. He shows himself true to nature, and interesting in his portraits, but in his historical subjects he is false and unmeaning. He worked for the courts both of France and England, was an archæologist and a numismatologist, and also wrote many valuable literary works, among which we must cite a poem on Flemish painters. Were we to judge this artist solely from his painting in St. Bavon, "Solomon and the Queen of Sheba" (1559), we should form but an indifferent idea of his talent; but we have the authority of Burger, who in the historical exhibition of Manchester in 1857, saw his portraits of Queen Elizabeth, of Mary Queen of Scots, and of Lord Darnley, and who assures us that they may be reckoned among the best of the time.†

* De Busscher: *Recherches sur les peintres et sculpteurs à Gand, XVIth century*, page 24. Ghent, 1866.

† *Tresors d'art en Angleterre*, p. 347.

It is principally by its portraits that the national genius struggled against the invasion of Italianism during the whole of the time between the death of Metsys and the coming of Rubens. "Placed on the firm ground of reality, enemies of all falsehood, and systematically opposed to the allurements of the ideal, the portrait painters in Flanders, during the whole of the sixteenth century, played a part similar to that which their unconscious master, Hans Holbein, filled in Switzerland and in England. They possessed, in an equal degree with him, the respect of individual expression, the love of inmost resemblance, and the strong idea of inward life. In their portraits of magistrates, churchmen, citizens, or heads of guilds, there is concentrated vitality, a kind of familiar heroism, a depth of character, which reveal at the same time the individuality of the man and the social sphere to which he belongs. Portrait painting, thus understood, is on a level with history."

But the danger of foreign influence was becoming more and more imminent; the national mind protested with more energy than ever, and called to its aid the popular art, the painting of familiar scenes and everyday faces. It was then that appeared, first in Antwerp, and afterwards in Brussels, the painter, Peter Breughel.

* Paul Mantz: *Introduction à l'histoire des peintres de l'école flamande*, p. 6. (*Histoire des peintres de toutes les écoles.* Paris: 1864.)

CHAPTER XIV.

PETER BREUGHEL THE ELDER.

HISTORY must, sooner or later, assign a place of considerable importance in the annals of art to Peter Breughel the Elder, or the Droll. At a time when all Flemish painters had become more or less Italianised, when the Florentine and Roman styles had been lauded and imitated throughout the land, this artist undertook to raise Flemish art in all its truth to the level, at least, of Italian mythology. He derived the name of Breughel, which he made illustrious, from the little village where he was born, towards 1526: Breughel, near Breda, in old Brabant. We do not know that he ever had or signed any other name.

He studied art first under Peter Coucke, and afterwards received instruction from Jérôme Cock, the engraver and landscape painter; but neither of these two masters appears to have exercised any decided

* Principal works :—Vienna : *The Carrying of the Cross* (Museum) ; *The Tower of Babel* (ditto) ; *The Massacre of the Innocents* (ditto) ; *The Fair* (ditto) ; *The Wedding Breakfast* (ditto). Bâle : *The Preaching of St. John the Baptist* (Museum). Dresden : *Battle of the Peasants* (Museum). Naples : *The Blind* (Museum). Antwerp : *The Alchemist* (Collection of Max Rooses).

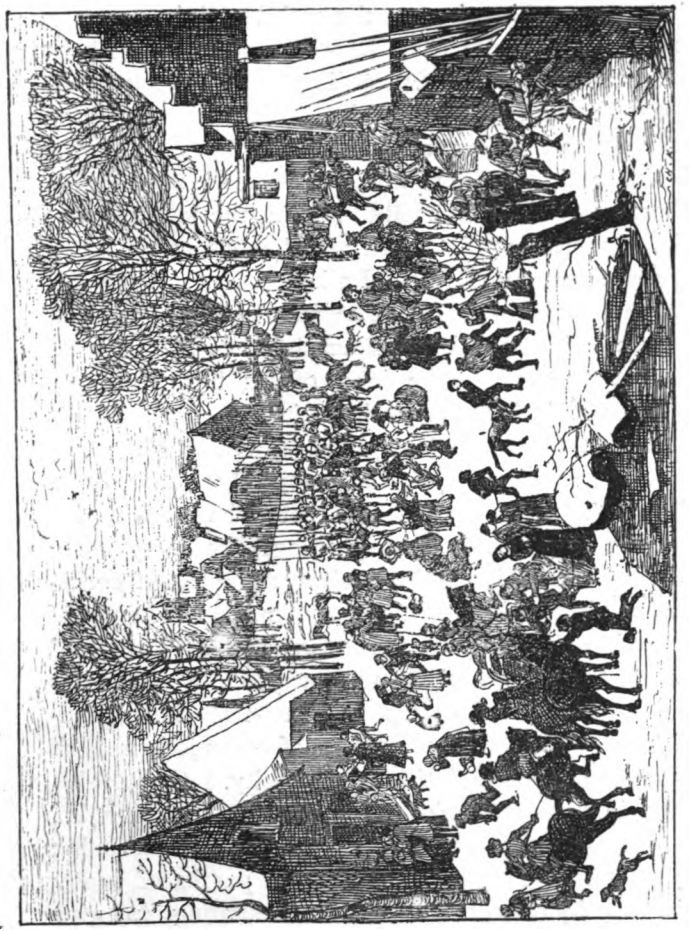


FIG. 37.—MASSACRE OF THE INNOCENTS.—*Peter Breughel the Elder.*
(Museum of Vienna. 3 ft. 1 in. × 5 ft. 5½ in.)

influence over his style. The young man remained first of all the disciple of Nature, and if he sought to

imitate anything, it was the weird and insane conceptions of Jérôme Bosch, whose whimsicalities he attentively studied. According to the fashion of the time, he visited Italy, and has left in his works numerous mementoes of his journey by way of the Rhine and the Alps, to Rome and Naples. But these new associations did not in the least change the character of his talent; and while other artists became enraptured with Italian art as they gazed on the works of Raphaël, he remained true to what nature had made him—a Flemish painter.

He returned to the land of his birth, took up his abode in Antwerp, where, in the port, in the tavern, in the fairs of neighbouring villages, meeting now a young couple in the giddy dance, or a drunkard stumbling in his path, he sought the humble spectacle of homely things, the noisy mirth of rustic festivities, and was always in quest of every-day subjects, which earned for him, at the hands of posterity, the surname of "Breughel of Peasants." In 1563, being anxious to marry, he changed his residence from Antwerp to Brussels. He immediately received a great number of commissions, both from the court and the municipality. One of his most influential admirers, the Emperor Rodolph II., a great lover of art, was then forming a remarkable collection in Prague, for which he purchased many pictures by our Breughel, not hesitating to give very large sums for their possession.*

* Crivelli: *Giovanni Breughel*, p. 120 (Milan, 1868).

FIG. 38.—THE WEDDING BREAKFAST.—*Peter Breughel the Elder.*
(Museum of Vienna. 3 ft. 1 in. × 5 ft. 5½ in.)

The number of works by this artist is considerable, but though they are scattered throughout Europe, it is in Vienna that they can best be appreciated. The collection of Rodolph II. formed, as we all know, the nucleus of the present Imperial Museum, which owes to it numerous and magnificent specimens of the varied talent of our artist. "The Tower of Babel," the "Massacre of the Innocents" (Fig. 37), and especially the "Bearing of the Cross," are masterpieces, and were all executed in 1563. The painter handled his religious subjects in the same style as his popular scenes; he did not hesitate to place Jesus and the Virgin Mary, the Apostles, and holy women, in the midst of purely Flemish surroundings, just as towards the same period Tintoretto and Veronese clothed the personages of the "Passion of Christ" after the fashion of Venice.

In his rustic and homely scenes Breughel deserves to be placed in the same rank with the best masters of the following century. We may go further, and say that neither Teniers nor Brauwer ever exhibited such absolute good-temper, nor showed so much animation, sense of fun and delicate raillery. "The Battle," in Dresden; "The Blind," in Naples; "The Fair," and "The Wedding Breakfast" (Fig. 38), in Vienna, are capital pictures of their kind.

"At other times he laughingly re-enters the world of fancy; he calls to his aid the witchcraft of the Middle Ages, and delights in the most amusing of wild and witty scenes. During the

latter half of the sixteenth century he embodied the comic art of the Flemish school; he unconsciously belonged, by the bonds of fraternity, to the happy band of laughers of his time; he was one of those who made laughter a mask under which to but partially hide all the anxieties and pains and sorrows of a time when so little value was placed on human life; the thought of strife was in every mind and in every heart."* "The Battle of Lent Against Carnival; or, The Lean Against the Fat," in the Museum of Vienna, is a burlesque-satire to which not even the pen of a Rabelais could have lent more imagination, fun, or sarcasm.

Peter Breughel was in his time the boldest colourist and executant of the Flemish school. His manner of painting is not less interesting to observe than the attitudes and expressions of his figures, which are all taken from life. His manner is bold and powerful; he discards all gradations of colour and adopts single tones; the colour is laid on most sparingly, leaving the canvas almost bare, and only relieved here and there with firmer hues. He understood better than any other artist the blending of colours; he knew how to bring into play the various shades of brown, how to blend them with diverse tones of red and yellow; he did not shrink from throwing on the immaculate snow of a wintry scene, or on some

* Paul Mantz: *Introduction à l'histoire des peintres de l'école flamande*, p. 6, in the *Histoire des peintres de toutes les écoles.*

grey, dusty road, a variegated crowd of peasants dressed in vermilion and black; and every one of these bold attempts was crowned with brilliant success. His palette contains an infinite variety of tones of grey, yellow, brown, red, and white; his lilacs, blues, fawns, pinks, and russets, are of rare delicacy, and wonderful refinement; they blend in supreme harmony, and produce masterly and subtle effect.

Breughel died in Brussels in 1569, leaving two sons, who inherited, at least in part, the talent of their father.

Eight years later the Flemish school was to witness the birth of Rubens.

CHAPTER XV.

THE FLEMISH PAINTERS ABROAD.

THE emigration of Flemish artists to foreign lands was brought about in the sixteenth century by three principal causes: the great renown which the school had acquired through the illustrious masters of the preceding period; the taste for travelling which the pilgrimage to Rome had awakened; and the terrible social and religious revolution which broke out under the reign of Philip II.

"Artists from the Netherlands," says a contemporary historian, "were to be met in every country throughout Europe;" "par l'Angleterre, par toute l'Allemagne, et spécialement au *païs* de Dannemarc, en la Suétie, en la Norwégie, en Poloigne et en autres païs septentrionaux jusques en Moscovie, sans parler de ceux qui vont en France, en Espagne et en Portugal, le plus souvent appelez des Princes, des Républiques et d'autres potentats, avec grande provision et traictement, chose non moins merveilleuse que honorable'*

* Guicciardini: *Description le tout le Païs Bas*, p. 136 (Antwerp, 1567).

Holland.—In its origin, the history of Dutch painting can hardly be separated from that of Flemish painting. Both sought inspiration from the same sources, and were guided by the lessons of the same master; the result was that in the fifteenth century the seventeen provinces produced exactly the same art.* In the sixteenth distinctions began to appear. Schoorel and Lambert Lombard, both pupils of the same master, no longer belong to the same artistic race. Nevertheless, for the historian, the classification remains difficult, for, until the radical parting of the two schools, which took place simultaneously with the political division of the countries, artists incessantly changed their abode from North to South, and *vice versâ*. Some, born in Holland, came to spend their last days in Bruges, Antwerp, or Brussels; others, born in Belgium, ended their career at Dortrecht, Haarlem, or Amsterdam.

KARL VAN MANDER (1548—1606) was among the latter.† He was born at Meulebecke, a small village of western Flanders, where, before him, three painters had acquired a certain reputation, who are forgotten in our day :—

CHARLES OF YPRES (1510—1563-64)‡ and his

* See, for the Dutch masters of the North, the history of, *Peinture hollandaise*, by M. Henry Havard (*Bibliothèque de l'Enseignement des Beaux-Arts.*)

† See his biography placed at the beginning of the second edition of his *Schilderboeck* (1618)

‡ Van Mander : *Het Schilderboeck*, p. 253.

two pupils, NICOLAS SNELLAERT (1542?—1602?) and PETER VLERICK (1539—1581), of Courtrai.* Van Mander studied under the latter, and it was on leaving his workshop that he set out for Italy, where he resided seven years. He afterwards visited Switzerland and Austria, returned to the Netherlands, which were then devastated by war, fixed his residence at Haarlem, and went over to Amsterdam to die. His works, which are scarce, would probably not have saved his name from oblivion if it were not connected with that of an illustrious painter, Frans Hals, whose instructor he was; and if he were not, in addition, the author of a celebrated work, "Het Schilderboeck." This book, which contains the biographies of the principal Flemish, Dutch, and German painters, from the Van Eycks to the end of the sixteenth century, has remained the most precious source and the surest guide which can be consulted with regard to the early schools of the North.†

Italy.—When Italy induced all the painters in Europe to come and seek inspiration at the sources

* Ed. Fétis: *Les peintres belges à l'étranger*, vol. ii., p. 350. Brussels: 1865.

† This is the title of the work: *Het Schilderboeck.* 3rd part. *Het leven der Doorluchtighe nederlandische en hooghduytsche schilders.* We quote from the first edition, first volume, in 4to, which was published at Haarlem in 1604. A French translation, *Le livre des peintres de Carl Van Mander*, 2 vols. in 8vo, illustrated and annotated by M. Henri Hymans, keeper of the engravings at the Royal Library of Brussels, is on the eve of publication. (*Bibl. inte n. de l'Art.*)

of the great artistic movement of her Renaissance, it is no matter for wonder that many among these artists did not return. Some were attracted by the treasures and the charm of the country, while others were enticed by the flattering offers of the popes and the princes.* Among the latter were the Flemings, Calvaert, Bril, and De Witte.

DENYS CALVAERT (1540—1619), of Antwerp, whom the Italians call "Denys the Fleming," bears a name which is doubly famous in the history of art, for he was the first instructor of Guido, Albano, and Domenichino.† This artist passed the whole of his life in Rome and Bologna, and his work is entirely Italian. Now and then we can find some traces of his origin in certain figures of St. Peter, St. Laurence, Magdalen, or Danaë (Fig. 39), an origin which is betrayed either by the realism of the attitudes, or the ample richness of the forms. The greater part of his pictures have remained in churches and museums of Northern Italy. The most important are the "Souls in Purgatory," and "Paradise," in Bologna; the "Martyrdom of St. Laurence," at Piacenza; the "Virgin and St. Apolline," at Reggio.

PAUL BRIL (1556—1626) ‡ would not, like his fellow-citizen, surrender the title of Flemish artist. While numbers of other painters went

* Bertolotti: *Artisti belgi ed olandesi a Roma nei secoli*, xvi. et xvii. Firenze, 1880.

† Ed. Fétis: *Les peintres belges à l'étranger*, vol. ii., p. 151.

‡ The same, vol. i., p. 143.

FIG. 39.—DANAË.—*Denys Calvaert.*
(Museum of the Academy of Fine Arts, Lucca.)

to Italy only to borrow ideas from the Italian masters, Paul Bril and his brother MATTHEW (1550—1584) introduced in the Italian art a

fresh feature of pure Flemish origin, and showed the Roman painters a path which, until that time, not one among them had trodden: landscape treated as a separate and special *genre*. Paul Bril is

the real creator of this style. He still understood nature after the manner of Memling, Gheerardt David, and Patinier, but with more grandeur, and always depicted her under her most poetic aspect. His landscapes are remarkable for great variety of conception, able distribution of light, elegant design, harmonious colouring, beautiful foliage, and most penetrating sentiment. His paintings are numerous in Italy, for Bril worked for churches as well as for palaces, for noble Romans, as well as for cardinals and popes. His masterpiece, one of the boldest landscapes ever attempted, is a fresco which adorns the walls of the "New Hall," in the Vatican. It represents the "Martyrdom of St. Clement," and the scene is laid in the midst of a magnificent rural spot which foreshadows the heroic landscapes of the following century. "Paul Bril," says M. Charles Blanc, "founded the generation of great landscape painters who immortalised art in the seventeenth century. Claude Lorraine and Poussin are his descendants.*

PETER DE WITTE, surnamed "*Candido*" (1548—1628),† was contemporary with the two preceding

* *Paul Bril*, pp. 6 and 7. (*Histoire des peintres de toutes les écoles.*)

† C. Carton: *Notes biographiques sur Pedro Candido.* (*Annales*

artists; but the Flemish school does not appear to have valued this painter as he deserved. For a long time he worked for Vasari at Florence, and he afterwards followed the Duke Maximilian I. to Bavaria, and to this prince he devoted the remainder of his career. He was at the same time a painter, designer, architect, and sculptor, and his diversified talent is testified by a variety of works. Thus the construction of the ducal palace, the sculptures of the magnificent mausoleum of the Emperor Louis V. in the Cathedral of Munich, the Bavarian tapestries, manufactured 1604—1615, the frescoes of the church of Santa Maria del Fiore, at Florence, besides numerous pictures and portraits, all recall the name of Peter De Witte. The portrait of a princess of the House of Bavaria, in the Schleissheim Gallery (Fig. 40), is especially remarkable.

Though of less ability than these artists, we must yet cite, among Flemish painters who settled in Italy, LÉONARD THIRY, of Bavay, better known as *Leo Davent* (1500?—1550), who was both painter and engraver, and who worked with Rosso and Primaticcio at the decorations of the palace of Fontainebleau,* the BACKEREELS of Antwerp, who, according to Sandrart, were numerous in Rome, and were all men of talent, who lived magnificently. MICHEL JONQUOY, of Tournai, who was, in 1565, the first patron of Spranger, with whom he painted the

de la Société d'emulation de Flandre, 1843, second series, vol. i., p. 19.)

* Ed. Fétis: *Les peintres belges à l'étranger*, vol. ii. p. 323.

frescoes in the Church of St. Oreste, in Rome; ARNOULD MYTENS, of Brussels (1541—1602), called "Renaldo;" and JOHN FRANCKEN, of Antwerp, known as *Franco* (1550), who both settled in Naples; PAUL FRANCHOYS, of Antwerp, surnamed *Franceschi* (1540—1596), a pupil and collaborator of Tintoretto, and of whom there is in the ducal palace at Venice a picture representing "Pope Alexander III. blessing the Doge Ziani;" * LUCAS CORNELIUS and WILLIAM BOIDES, of Mechlin, who in 1550 were working in Ferrara at the cartoons for the tapestry hangings worked in the celebrated studio of the Court of Hercules II., † Duke of Este; finally, in Florence, JOHN VAN DER STRAETEN, of Bruges (1536—1605), known as *Stradan*, or *Della Strada*, who was appointed to design the cartoons for the tapestry makers of Cosmo de Medici.‡

Spain.—In Spain the influence exercised over the national school by the northern Gothic masters, was weakened at an early stage by the Italian Renaissance. Strange to say, a Fleming, who had learned his art in the school of Michael Angelo, was the chief instrument by which Italy asserted her power.

PETER DE KEMPENEER (1503—1580), to whom the Spaniards gave the name of *Pedro Campana*, was born in Brussels in 1503. He left Italy, where

* Ed. Fétis: *Les peintres belges à l'étranger*, vol. i., p. 377.
† Eng. Müntz: *La tapisserie*, p. 234.
‡ Ed. Fétis: *Les peintres belges à l'étranger*, vol. i., p. 121.

FIG. 40.—PORTRAIT OF THE DUCHESS MAGDALENA OF BAVARIA. *Peter de Witte.* (Schleissheim Gallery.)

he had enjoyed the protection of Cardinal Grimani, for Seville, where he founded an academy, of which the most brilliant disciple was Moralès. In 1560 he returned to his native city, succeeded Michael Coxie as official painter to the Brussels tapestry workers, and died in 1580. Several of his religious pictures are still to be seen in the churches of Seville, his masterpiece being a "Descent from the Cross" (1548) in the Cathedral (Fig. 41).

The composition is striking in aspect, and shows the power of a master; and, though it retains the Gothic austerity, it already foreshadows the era of the Renaissance. The profile of the mass is original, the attitudes animated, and the types strange; but the colouring, though it abounds in harsh and violent tones, remains Flemish by its energy. Assuredly the style is new. It must have created a deep impression at a time when Gossaert, Bellegambe, and Van Orley, had only just disappeared, when Mostaert was still painting his small Gothic panels, when Floris and Martin de Vos were yet unknown. This "Descent from the Cross" is an historical landmark; it still recalls Van der Weyden, and vaguely foreshadows Rubens. In Spain it was called "The Famous Descent from the Cross of Seville;" and the historian Bermudez asserts that Murillo was never tired of admiring it.*

* J. Rousseau: *Les peintres flamands en Espagne.* (*Bulletin des commissions d'art et d'archéologie*, 1867, xxiv., p. 347.) Alphonse Wauters: *Quelques mots sur les Bruxellois Pierre de Kempeneer, connu sous le nom de Pedro Campana*, 1867. Bermudez: *Diccionario de las bellas artes*, vol. v., p. 264.

FIG. 41.—THE DESCENT FROM THE CROSS.—*Peter de Kempener.*
(Seville Cathedral. 10 ft. 5 in. × 6 ft. 4 in.)

The same author also mentions the names of several other Flemish painters who had settled in Spain: the landscape painter De las Vinas, or VAN DEN WYNGAERDE, of Brussels, was painter to Philip II. (1561); MARTIN VAN CLÈVE, of Antwerp, journeyed from Spain to India; ISAAC DE LA HÈLE, of Antwerp (1570), whose religious pictures are preserved in the Churches of Toledo; and ANTHONY FLORIS (?—1550), who has four panels in the Church of Mercedès Alzada, at Seville.

France.—We have seen, in Paris, Jehan Foucquet seek inspiration from the traditions of the Flemish artists attached to the Court of France, and open the list of the masters of the national school. A painter of Brabant continued his work, and became the founder of the celebrated artistic dynasty of the CLOUËTS. JOHN the Elder was a native of Brussels; in 1475 he was in the service of Charles the Rash,* and in 1499 he was employed by the city of Brussels.†

His son, JOHN the Younger, surnamed *Jehannet*, was probably also born in Brussels towards 1475; there he learned his art, and in the beginning of the century he went to reside in Tours, and afterwards settled in Paris, where, in 1518, he became painter to Francis I. There is in the Museum of

* De Laborde: *Les ducs de Bourgogne*, vol. ii., p 228.

† Pinchart: *Notes et additions aux anciens peintres flamands de Crowe et Cavalcaselle*, vol. i., p. 251.

the Uffizi a small portrait of this king which joins Flemish ingenuousness and elegance to French taste. The third Clouët, FRANCIS, son of Jehannet, born at Tours towards 1500, was a portraitist of the first order.

At the same period an Antwerpian painter, AMBROSE DUBOIS, was engaged at the Court of France (1543—1614*), whose French name was in all probability but the translation of the Flemish name of Van den Bosh. Dubois settled in Paris towards 1578, and Henry IV. entrusted him with the wall decorations of his favourite residence of Fontainebleau. With the help of his scholars the artist concluded a work which, without exaggeration, may be called colossal, for it included no less than forty-six large paintings. Thirteen among them are still extant in the Gallery of the Frescoes and in the Louis XIII. room. These works betray a servile imitation of Italian art, but the compositions have style, are full of well ordered fire. Ambrose Dubois became the founder of a line of artists. His sons and grandsons were the pensioners of Louis XIII. and Louis XIV.

In Lyons we also find a long list of Flemish painters. M. Rondot† counts no fewer than twenty-one, amongst whom figures FRANCIS VAN DER STAR, of Mechlin, called Stella (1563—1605), head of the

* Ed. Fétis: *Les peintres belges à l'étranger*, vol. i., p. 359.

† See a paper on artists and masters of foreign crafts at Lyons in the *Gaz. des Beaux Arts*, 1883, vol. ii, p. 157.

Lyons family of the Stellas, painters and engravers; and Liévin VAN DER MÈRE (?—1525—27), who has several paintings in the churches of the town.

England.—During a period of nearly two centuries, Flemish artists were also appointed portrait painters to the kings and queens of England. We remark, in the Forster Collection at South Kensington Museum two small full-length portraits of the latter end of the fifteenth century, representing Henry VII. and his consort, Elizabeth. That they belong to the Flemish school is an indisputable fact, though the name of the painter is not known. There is also, in the National Portrait Gallery, London, a portrait of Richard III., of Flemish origin, and painted between the years 1483 and 1485.

England possesses interesting portraits by a Fleming who signed his works: *Johannes Corvus.** It is our privilege here to make known for the first time the real name of this artist—JOHN RAVE—who was received master in Bruges in 1512 and afterwards journeyed to London. He has, at Corpus Christi College, Oxford, the portrait of Bishop Richard Fox, the founder of this college (?—1528); that of Mary, sister of Henry VIII., and widow of Charles XII. of France, painted in 1532, is in the Dent Collection in London; that of Mary Tudor, executed in 1544, is in the National Portrait Gallery—the latter a work of

* George Scharff: *Notes on Some of the Painters Contemporary with Holbein in England* (*Archeologia of the Society of Antiquaries of London*, vol. xxxix.).

great merit, strikingly individual, and denoting at the same time an able craftsman and a born colourist.*

Among all the members of an ancient and numerous family of artists of Ghent, GERARD HOREBOUT (1470?—1540-41), after painting miniatures for Margaret of Austria, set out for London with his family. There he became painter to Henry VIII., and after his death his son LUCAS (?—1544) distinguished himself in the same position. In 1521 Dürer saw several pictures by these artists in Antwerp, and he speaks of them in terms of high praise; but it is not given to us to form an opinion on these paintings, for they have now perished.

After the Horebouts of Ghent came the GHEERARDTS of Bruges. In 1571 MARK the Elder (1540?—1600), a pupil of Martin de Vos, obtained the title of painter to Queen Elizabeth. He painted history, portraits, landscapes, and architecture; he designed cartoons for stained-glass windows, illustrated several manuscripts with precious miniatures, and acquired besides a great reputation as an engraver. At his death, his son, MARK the Younger (1561—1635), succeeded him in his official dignity. The marks of the two Gheerardts, or Garrards, as they were called in England, are as common in the private galleries of the old aristocratic families of England as they are scarce in the museums and collections of their native country. The Museum of Vienna possesses two

* A. J. Wauters: *Les peintres flamands à la cour des rois d'Angleterre, XVe, XVIe, et XVIIe siècles.* (In preparation.)

portraits by the Elder which closely resemble those of Van Orley; in the collection of Hampton Court we remark the portrait of Queen Elizabeth, and there were several others in the retrospective Exhibition at Manchester (1857). As to his son, Mark the Younger, besides a portrait of Lord Burghley, and another, a magnificent one of the Duchess of Pembroke, painted in 1614, he has an important and very remarkable work in the National Portrait Gallery, a "Conference of Eleven Statesmen," which was purchased for £2,500 in the sale of the Hamilton Gallery, in 1882.

Germany.—Beyond the Rhine, decay soon followed upon the death of Albert Dürer (1528) and that of his most faithful disciples (from 1530—1545); we will even say that their disappearance wrought the extinction of the national school. The few remaining artists crossed the Alps, and, losing all claim to their nationality, copied Italian models until they were merged in the Italian school. Germany, less fortunate than Flanders, was not destined to see the birth of a Rubens, and, deprived of her own national talent, she offered a fresh field to the genius of the Flemings. The emigration was considerable, owing to a great extent to the tribunal of blood instituted by the Duke of Alva. Numerous Flemish artistic colonies were formed in Bavaria, in Bohemia, and in the Rhine provinces.

The most important was established by the Emperor Rodolph II., a great admirer of Flemish art, in his palace at Prague. Barthélemy Spranger of

Antwerp, Roland Savery of Courtrai, and Peter Stevens (towards 1540—1604) of Mechlin, called Stefani, were appointed painters to his court; Giles Sadeler (1570—1629) his engraver and painter; George Hoefnagels his miniaturist, and Philip of Mons his "*maître de chapelle.*"

SPRANGER (1546—1627) was head of the colony, in virtue of his age and by the imperial favour, though his talent does not seem to entitle him to such a rank. We have some difficulty, now, in understanding the reputation which this artist undoubtedly enjoyed in his own time. In his works generally the mannerism of design and the eccentricity of the attitudes are enhanced by the bad taste of the colouring and total absence of character. And yet there are two portraits in the Museum of Vienna—those of the painter and of his wife—which by their truth and delicate modelling plead the cause of the artist.*

Among the guests at the Hradschin ROLAND SAVERY (1576—1639)† should have occupied the first place in preference to Spranger. He was a talented landscape painter; his colouring, though perhaps rather arbitrary, had vigorous and powerful tones. At the request of his patron he visited the Tyrol and the German Cantons of Switzerland, the grand landscapes of which had never before been painted. It is in these travels that he acquired the taste for the broken ground, the sparkling cascades, and the masses of rocks covered with pines, which he loved to depict.

* Ed. Fétis: *Les peintres belges a l'étranger*, vol. i., p. 389.

† The same, vol. ii., p. 88.

Animals and birds of all kinds are generally seen in his pictures, to which he often gave the names of—"Garden of Eden," "Noah's Ark," "Orpheus Charming the Animals," &c. The most important portion of his works is to be seen in the Museums of Vienna and of Dresden.

While the Emperor Rodolph was thus protecting Spranger and Savery in Prague, his brother, Archduke Matthias—the same who, in 1578, had some idea of becoming Governor of the Netherlands—invited to his residence at Linz, on the Danube, a Fleming of the school of Breughel the Elder, LUCAS VAN VALKENBORGH (towards 1540—1625) of Mechlin.* The Galleries of Vienna, the Museums of Madrid and of Brunswick possess interesting landscapes by this artist. Their grey and delicate silvery tones are full of charm. Several of these paintings are peopled, like those of Lucas Gassel, with factories, forges, and numerous groups of artisans. Van Valkenborgh afterwards settled at Nuremberg, where he died, leaving several sons who all adopted the career of their father. His brother, MARTIN VAN VALKENBORGH (1542—1620), fixed his abode in Frankfort, where he found the painter JOSSE VAN WINGHEN (1544—1605) of Brussels, who had held the title of painter to the Duke of Parma. He has in the Museum of Vienna two important semi-historical, semi-allegorical paintings, which are handled

* Ed. Fétis: *Les peintres belges à l'étranger*, vol. ii., p. 136.

FIG. 42.—PORTRAIT.—*Nichola Neuchatel.*
(Pinacothek of Munich. 2 ft. 9½ in. × 2 ft. 2½ in.).

in a picturesque manner, and represent "Campaspe sitting as a model before Alexander in the Studio of Apelles."

Lucas Van Valkenborgh was not the only Fleming who sought hospitality in Nuremburg. NICHOLAS NEUCHATEL (1520 ?—1600), who was also known as "Lucidel" (Colyn Van Nieucasteel), resided there also. The latter artist was born in Mons, and had, in 1539, studied under Peter Coucke at the same time as Breughel the Elder. He has remarkable half or full-length portraits in Berlin, Munich, Pesth, Cassel, and Darmstadt. These are full of life, learned in design, and sober in colouring, and of great simplicity in the attitudes. The expression of his figures is well rendered, and the hands admirably painted; the costume is severe, and bears an austere character, more German than Flemish, which was doubtless due to the reformist tendencies of the people amongst whom he lived (Figs. 42 and 43).

Before leaving the sixteenth century we must state once again that during the whole of that period of transition the portrait painters were especially deserving of commendation. All the artists we find in Cologne, Hamburg, and Copenhagen, were portraitists.

In Cologne resided GORTZIUS GELDORP (1553—1611 ?) of Louvain, a pupil of Francis Francken and Francis Pourbus. In 1579 he left Antwerp in the *suite* of the Duke of Terranova, and settled in Cologne, in which city he had been preceded by another artist of talent and learning, the painter-engraver ADRIAN DE WERTH, of Brussels* (1536?–1590?). Geldorp enjoyed the repu-

* Ed. Fétis: *Les peintres belges à l'étranger*, vol. ii., p. 393.

tation of being one of the best portrait painters of his time, and his works are typical and interesting, though

FIG. 43.—THE MATHEMATICIAN JOHN NEUDORFER AND HIS SON. *Nicholas Neuchatel.* (Pinacothek of Munich. 3 ft. 3 in. × 3 ft.)

the flesh tones are somewhat pale, and the general composition lacks power. The Museum of Cologne possesses ten of his pictures, and in the *Galerie*

d'Arenberg, in Brussels, we find the remarkable portrait of Jansénius, which bears the date 1604.*

GILES CONGNET (1538—1599 †), who, like Geldorp and De Werth, had been driven from his native land by political dissensions, sought refuge in Hamburg.

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Copenhagen itself received within its walls some representatives of the Flemish school. JACOB DE POINDRE (1527—1570), who had settled in Mechlin, the place of his birth, enjoyed a high reputation as a portrait painter; he has in a private collection in Paris a portrait of great merit, signed "Jacobus Ffunder, fecit, 1563."‡ CHARLES VAN MANDER, son of the Van Mander who wrote the history of painters, worked in 1606 for King Christian IV.; and his son, who was also named Charles after his father and his grandfather, became, in the following century, painter to the Court.

Thus the fame of the Flemish school continued to increase throughout the artistic world. After having studied the different phases of its history, one need not wonder at the position of immense importance which its innumerable productions occupy in the museums and the galleries of the whole of Europe. Not any school—not even the Italian school has given an instance of a similar outward development.

* W. Bürger: *La galerie d'Arenberg*, pp. 85 and 166.

† *Catalogue du musée d'Anvers*, 1874, p. 90. De Burbure: *Biographie Nationale*, vol. iv., col. 269.

‡ *Courrier de l'Art*, 1883, p. 331.

Fourth Period.

SEVENTEENTH CENTURY.

RUBENS AND HIS SCHOOL.

CHAPTER XVI.

THE FORERUNNERS OF RUBENS.

IT will be well to consider here the situation of the Flemish school at the opening of the seventeenth century. The Netherlands had, since 1598, been constituted "an independent" state, under the administration of the Archduke Albert, ex-Cardinal of Toledo, and his wife Isabel, daughter of Philip II.

The Italian style of painting was fast invading the national style, and threatened to submerge it. The Roman flood had lately borne back Francken, Otto Vaenius, Coebergher, and strongly influenced Snellinck, Van Balen, Martin Pepyn. The grand portrait-painters of the last century, the minor painters of interiors, of village fairs and landscapes, had disappeared one after the other; some carried off by old age, others exiled by Spanish despotism. For, it must be owned, the arrival of Albert and Isabel

brought to the Belgian provinces but an outward show of independence. The war was not ended, civic privileges were not restored, the agitation and uneasiness had not abated, nor were the executions stayed. Nevertheless, a certain calm had entered the mind of the people; thirty years of struggle and suffering had exhausted the country, and left such a bitter recollection of preceding governments, that it was content to rejoice over its present state and regard it as a comparative amelioration. This feeling was productive of some degree of popularity for Albert and Isabel. If they have succeeded in preserving this popularity, they owe it exclusively to the enlightened protection which they gave to the arts. Painting had become the language of Belgium, and under every domination had, on all sides, proclaimed the Flemish nationality great, noble, and undying in language. By honouring the painters, the daughter of Philip II. honoured the country at large, and at the same time saved her own and her husband's memory from the curse which Belgium hurled at her father and his lieutenants, and which has rested on their name for the last three centuries. Rubens and Van Dyck are Isabel's patrons before posterity.

The first painter whom the Archduke employed was JEAN SNELLINCK* (1549—1638). Van Mander mentions him as an excellent painter of battle-pieces, adding that he "represents cannon smoke with much

* Dr. van der Mersch: *Johan Snellinck* (*De vlaemsche school*, vol. v., p. 130. 1859). Génard: *Les grandes familles artistiques d'Anvers* (*Annales d'histoire et d'archéologie*, vol. i., p. 468. 1859). Catalogue of the Museum of Antwerp, 1874, p. 342.

originality." It is to be regretted that all his scenes of war have disappeared. We can appreciate the artist solely as a painter of religious subjects. The few pictures which the Museum of Antwerp and the churches of Mechlin and Oudenarde possess, reveal to us a clever, elegant, and careful painter, a colourist who adopted the vague and enamelled tones which Martin De Vos and his school had brought into fashion. He had six sons and three grandsons, all painters; a few pictures by ANDRÉ (1587—1653) and by ABRAHAM (1597—1661) have been handed down to us. WENCESLAS COEBERGHER,* native of Antwerp (towards 1557—1635), was also painter to the court of Brussels. It appears his works were much esteemed by his contemporaries, and well deserved their success —at least, such is the opinion of M. Michiels, who assures us that the "Ecce Homo" in the Museum of Toulouse is an incomparable work, and that Flemish genius has not produced anything finer.† Unfortunately for the artist, his other known pictures are stiff in design and their colours over-bright, and leave us to suppose that this praise is excessive. Coebergher was, nevertheless, one of the most distinguished men of his time; and the services which he has rendered as architect, engineer, writer, economist, and analytical chemist, will save his name from oblivion. Such a universality of knowledge might indeed excite wonder, but we should remember that Coebergher

* P. Bortier: *Coebergher, peintre, architecte, ingénieur.* Brussels, 1875. Pinchart: *Archives des arts*, vol. i., p. 229, and vol. iii., p. 209.

† *Rubens et l'école d'Anvers*, p. 36. Paris, 1877.

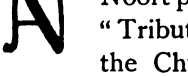
belonged to the sixteenth century, and the superior men of that period loved to acquaint themselves with every branch of learning.

OTHO VAN VEEN (1558—1629), whose name, according to the pedantic fashion of the time, was Latinised into Otho Vænius, had an equally inquiring mind, for towards 1585 he appears at the court of Alexander Farnese as "engineer to the royal armies," and in 1620 as treasurer at the court of Albert and Isabel.

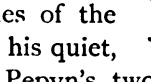
He was born at Leyden, studied at Liége under Lampsonius, then started for Rome, where his taste was strongly influenced by Zucchero, his second master. In 1594 he entered his name at the Guild of St. Luke, Antwerp, and finally settled in Brussels, where he spent the last nine years of his life. Belgium is rich in his pictures. We remark in the Museum of Antwerp the "Vocation of St. Matthew" and the "Charity of St. Nicholas," a "Pietà" in the Museum of Brussels, and the "Resurrection of Lazarus" in the church of St. Bavon, Ghent. In these pictures, correct elegance, the charm of the women's faces, and a sincere sentiment of the beautiful combine to excite interest; and yet, in our day, the works of Vænius leave us indifferent, because of their coldness and affectation of classicism. The artist is, nevertheless, assured of immortality, for he was the master of Rubens.

He shares this honour with ADAM (1562—1641), son of LAMBERT VAN NOORT (1520—1570). As yet we lack information respecting the life and works of this painter, of whom Van Dyck has left us the sympathetic and paternal face. Some authors have represented

him as a fierce drunkard, as well as a vulgar and commonplace painter. On the other hand, according to erudite Antwerpians, Van Noort painted the admirable "Tribute of St. Peter" in the Church of St. James, Antwerp, and is consequently one of the most wonderful colourists of the school, the true forerunner of Rubens and Jordaens, his pupils. Up to the present, however, this statement is unsubstantiated. Let us hope that the truth may some day be established; in the meantime the wisest plan will be to abstain alike from harsh judgment or premature enthusiasm.



A few other painters enjoyed some renown at that period. The following are the principal:—HENRI VAN BALEN the Elder* (1575—1632) used to enliven the landscapes of Velvet Breughel with his oft-repeated "Flight into Egypt," "Diana at the Chase," and "Banquet of the Gods." All these are painted in a soft, limp manner; their design lacks decision, their colouring is poor and insipid. HENRI DE CLERCK, Brussels (1570—1629), painter of churches; SERVAIS DE COULX, who in 1606—25 painted religious subjects for Mons and Enghien; lastly, MARTIN PEPYN (1575—1643), who imitated the pale tones of the school of Martin de Vos, and also his quiet, minute, and polished execution. Pepyn's two trip-



* See Van Lérius on Van Balen: *Biographie d'artistes anversois*, vol. ii., p. 234 to 358.

tychs representing "St. Elizabeth" and "St. Augustin," in the Musée des hospices, Antwerp, show us a painter fifty years behind his time. He is doubtless the last who, though belonging to the middle of the seventeenth century, carries us back to the sixteenth.

Such was the appearance which the Flemish school presented when, in 1608, the Archduke Albert was negotiating with the Batavian Republic the "twelve years' truce" which was to afford a season of repose to the exhausted Netherlands. There was nothing to foretell a brighter or more brilliant era for the remains of Flemish genius. It seemed rather destined to experience new and fiercer assaults, for the national element was consuming itself day by day. Men's minds were unhinged, uncertain, hesitating between this and that form of art, and there were even those who could not see any ray of hope. The horizon was more and more threatening, when there arrived from Italy a young painter full of noble ardour, who brought light to the blind and certainty to the doubtful.

This was Rubens—Rubens, who held the brush which was at last to bring back Flemish art to its former grandeur.

CHAPTER XVII.

PETER PAUL RUBENS.*

THE most Flemish of Flemish painters, and the greatest of them all, was, thanks to the misfortunes of his country and the exile of his family, to be born in a foreign land, instead of being brought into the world among his kindred, at Antwerp, to which he owed his origin and which was to be the scene of his glory. In 1566, when the Duke of Alva arrived in the Low Countries, the jurist John Rubens was alderman of the town of Antwerp. His opinions in favour of reform caused him to be suspected, and ere long he was among the proscribed. His liberty and even his life being menaced, the former magistrate left Antwerp with his family and sought refuge in Cologne. There he was recommended to Ann of Saxony, wife of William the Silent, became her councillor, and—it

* Biographies.—G. Baglione: *Vita di Pietro Paolo Rubens*, in *Le Vite de pittori, scultori, et architetti*, Rome, 1642, p. 362. J. F. Michel: *Histoire de la vie de P. P. Rubens.* Brussels, 1771 A. Van Hasselt: *Histoire de P. P. Rubens.* Brussels, 1840. A Michiels: *Rubens et l'école d'Anvers.* Paris, 1877. Paul Mantz: *Rubens* (in course of publication in the *Gazette des Beaux Arts*, 1881—1883). See also the chapters on Rubens by Rooses and Van den Branden in their *Geschiendenis der Antwerpsche Schilderschool.*

must be owned, for history demands it—something dearer than her councillor. The affair being noised abroad, John Rubens, watched by the officers of the prince, was seized and imprisoned. The prayers and touching entreaties of his wife, Marie Pypelincx, secured him his liberty. The little town of Siegen, in the duchy of Nassau, was selected for the place of his abode, and there he lived with his family from 1573 to 1578. It is there that, in all probability, on the 29th of June, 1577, the feast of St. Peter and St. Paul, PETER PAUL RUBENS was born.* He spent his childhood in Siegen first, then in Cologne.

In 1587 John Rubens died, and his widow and children left Germany, which Peter Paul was never again to see, and returned to the Netherlands.

At Antwerp the predestined child was placed at the Jesuits' College, and it is said that he afterwards became page to the Countess de Lalaing. His vocation, however, was irresistible: he soon began to paint. He had three masters—the landscape painter, Tobias Van Haecht (1561—1631), who probably limited himself to teaching his young pupil how to hold his brush,† Adam Van Noort, to whom Rubens "owes the greatest obligations"—so says the Catalogue of Antwerp, probably thinking of the problematic picture of "St. James"—and Otho Vaenius, who, while teaching him the art of model-

* R. C. Bakhuizen: *Les Rubens à Siegen.* La Haye, 1861.

† Two pictures only of Tobias Van Haecht are known—one of a picturesque and hilly spot, with monogram, and dated 1615, in the Museum of Brussels, and another landscape in Germany.

ling, inspired him with a taste for antiquities and erudition.* We have no means of ascertaining how Rubens painted at the close of his apprenticeship, for we do not possess any work of his youth which would enlighten us as to the young artist's worth when, in 1598, he received the freedom of the Corporation of St. Luke, or when, in 1600, he set out for Italy.

Rubens was absent nearly nine years. The patient researches of M. A. Baschet in the archives of Mantua cast an almost perfect light on this long and important period in the life of the artist.† As early as 1601 we find Rubens a pensioner of Vincenzo Gonzaga, Duke of Mantua, in whose service he remained until the end of his sojourn in Italy. We follow him to Rome, where he established himself at three different times and to Spain, whither he went on a mission to the court of Madrid. His copies from Titian, Corregio, Leonardo da Vinci, &c., prove that he also visited Venice, Milan, and Genoa. It would appear that he undertook few original works.‡ He was anxious to

* F. von Ravensburg: *Rubens und die Antike.* Jéna, 1882.

† *Peter Paul Rubens, Painter to Vincenzo Gonzaga, Duke of Mantua* (1600—1608). *Son séjour en Italie et son premier voyage en Espagne, d'après ses Lettres et autres documents inédits. Gazette des Beaux Arts.* 1866, 1867, et 1868.

‡ This is the list of them, with the places where the pictures are at the present time:—In 1602, at Rome: *The Elevation of the Cross* (Hospital de Grasse), *Christ crowned with Thorns* (ditto), and *The Crucifixion* (ditto). In 1603, at Valladolid: *The Twelve Apostles* (Prado), *Heraclitus* (ditto), *Democritus* (ditto). In 1604—5, at Mantua: *The Transfiguration* (Museum of Nancy), *The Trinity* (Library of Mantua), *The Baptism of Christ* (Museum of Antwerp). In 1606, at Rome: *St. Gregory* (Museum of Grenoble). In 1608, at Rome: three

learn and impatient to know, but he showed no eagerness to produce. In 1608 he was at Rome, and was preparing to place on the altar of the Chiesa Nuova three pictures which he had painted at the request of the fathers of the Oratory, when he heard that his mother was seriously ill. He started in haste, but was too late to have the supreme consolation of closing the eyes of her who had given him birth.

When he left Rome Rubens promised the Duke of Mantua that he would return to his court, but in Brussels Albert and Isabel used all endeavours to detain him, and hastened to confer upon him the title of painter to their court (September, 1609). Soon after, his marriage with Isabel Brant put an end to any further plans of travelling, and he finally fixed his residence in Antwerp. Before long he was recognised as the first painter of his time. Who, indeed, would dare to doubt the genius of one who at the age of thirty-three painted, one after the other, the "Elevation of the Cross," and the "Descent from the Cross," the pride of Notre Dame of Antwerp (1610 and 1611). These two masterly works proclaimed to the world the genius of Rubens.

The following years show him in the fulness of his glory, his talent at its zenith, and his studio in all its splendour. Towards the year 1614 he successively produced the "Conversion of St. Bavon," in the Church of St. Bavon, Ghent; in 1617 the "Adoration of the Magi," in the Church of St. John, Mechlin, and

pictures representing *The Virgin surrounded by Saints* (Chiesa Nuova, at Rome).

the "Last Judgment" (Pinacothek of Munich), his largest picture; before 1618 the six pictures of the History of Decius, which are the pride of the Liechtenstein Gallery. From 1618 to 1623 he produced such a vast number of paintings that one's mind is confused by his amazing rapidity of execution, and would refuse to believe it possible, were not the pictures themselves the most authentic and convincing documents. In 1618 the "Miraculous Draught of Fishes" (Church of Notre Dame, Mechlin) and the "Lion Hunt" (Pinacothek of Munich); in 1619, besides the "Communion of St. Francis" in the Museum of Antwerp, which, according to Fromentin, is his masterpiece, and the "Battle of the Amazons" of the Pinacothek (Fig. 47), thirty-nine pictures for the church of the Jesuits;* in 1620 the "Coup de Lance" (Museum of Antwerp), his masterpiece according to Viardot; in 1622—23 the twenty-four pictures of the *Galerie des Médicis*. What an accumulation of paintings! what an assemblage of immortal works! Far from enumerating all his pictures, we have chosen but a few of the most important, the dates of which are known; and yet, in this summary way, in the space of a few lines, we find over a hundred splendid works—those which form his triumph. He is always prolific, vast, powerful, and under his mighty touch all things seem to take larger proportions. It was but yesterday that he appeared before the world, and already he is celebrated, day by

* The burning of the church in 1718 destroyed these pictures, with the exception of three which are at the Museum of Vienna.

FIG. 44.—ST. ILDEFONSE RECEIVING A CHASUBLE AT THE HANDS OF THE VIRGIN (CENTRAL PANEL).—
(Museum of Vienna 11 ft. 2½ in. 7 ft. 3 in.)

FIG. 45.—THE ARCHDUKE ALBERT AND HIS CONSORT ISABEL (WINGS OF THE ST. ILDEFONSE).—*Rubens.* (Museum of Vienna. 11 ft. 2½ in. × 3 ft. 1 in.)

day his name becomes greater, more brilliant; his fame spreads everywhere, and pupils besiege his studio. As early as 1611 he wrote:—"On all sides I am overwhelmed with solicitations; I can assure you, without the slightest exaggeration, that I have already refused more than a hundred pupils." Under his eyes all studied, perfected themselves, helped him to work out his gigantic conceptions.

Shall we speak of Rubens as a diplomatist—of the "Chevalier Rubens"? Let us simply recall that in 1621 he was at the court of Philip IV., and the following year at that of Charles I.; that he returned from Madrid with the title of Secretary to the Privy Council, and from London with the honour of knighthood—a double homage rendered to his political and diplomatic talents, as well as to the character of him whom the English Ambassador, Carleton, called the "prince of painters and of gentlemen." Embassies were his holidays: "I sometimes accept an embassy for the sake of recreation." It is said that the *mot* really belongs to him. Then he came back to his studio, seized his brushes, and, to use the fine expression of M. Taine, "relieved his fecundity by creating worlds." *

His wife, Isabel Brant, having been dead four years, he married, in 1630, Helena Fourment, the living incarnation of his feminine type. Where is she not? It would seem that even in his previous pictures he had painted her, and one is tempted to ask

* For further details refer to M. Gachard's *Histoire politique et diplomatique, P. P. Rubens.* Brussels, 1877.

FIG. 46.—PORTRAIT OF HÉLÈNE FOURMENT, CALLED "À LA PETITE PELISSE."—*Rubens.* (Museum of Vienna. 5 ft. 2½ in. × 3 ft. 1 in.)

if, like a new Pygmalion, he did not create her. It is at Munich that we should see her, clad in her brocaded dress—a marvel—or at Vienna in the portrait called "À la petite pelisse" (Fig. 46). Having once seen this lovely head we can never forget it.

At the time of his second marriage Rubens was fifty-three years of age. He led a serious, happy, retired life. His leisure time he devoted to his family, to a few friends; the burgomaster Rockox, his nephew, Gevartius, Moretus Plantin; to his correspondence* with the Infanta Isabel, Ambroise Spinola, Sir Dudley Carleton, the brothers Peiresc,† and Valavès; the librarian Dupuy; to his collections‡ and his rides.

His letters prove to us that he handled the pen with as much ease as the brush, and that he was not indifferent to anything that took place in the intellectual world. He followed with an attentive eye the inventions of Drebbel; he sent to Peiresc a kind of register of atmospheric changes; he was present in

* E. Gachet: P. P. Rubens, *Lettres inédites publiées d'après ses autographes*. Brussels, 1840.

Peiresc and Rubens exchanged during seventeen years (from 1620 to 1637) a letter weekly. What remains of this important correspondence is to be published in Belgium (see the *Bulletin-Rubens*). "We know about one hundred and fifty letters of Rubens," says Ch. Ruelens; "some well-founded calculations enable us to estimate at eight thousand the number of letters written by him!" See on the Correspondence of Rubens: W. N. Sainsbury: *Original unpublished papers*. London, 1859. Villaamil: *Rubens diplomatico español*, Madrid, 1874. Ch. Ruelens: *P. P. Rubens' documents et lettres*. Brussels, 1877.

‡ His fine collection of engraved stones, cameos, and intaglios has just been discovered in Paris. (Cabinet of Numismatics.)

FIG. 47.—BATTLE OF THE AMAZONS.—*Rubens.*
(Pinacothek of Munich. 3 ft. 11 in. × 5 ft. 4½ in.)

Paris at the first experiments of the microscope. Notwithstanding these varied cares and occupations, he continued to work with unabated vigour, and carried on most important enterprises; such, for instance, as the ceiling of Whitehall representing the "Apotheosis of James I."

The tapestry-workers of Brussels were besetting him for cartoons; he designed for them the "Life of Achilles" in eight parts (England), the "History of Constantine" in twelve (Garde Meuble, Paris), the "Triumph of the Church" in seven and fifteen (Carmelite Convent, near Madrid), and others. We have only named the most important, but these alone are sufficient to distinguish any ordinary artist.

Moretus applied to him also, and he, in the abundance of his genius, drew for the "Imprimerie Plantin" titles of works, borders, designs, and vignettes; he illustrated a book on cameos which Peiresc* had written; when Ferdinand, Cardinal-Infante, arrived in Antwerp, eleven triumphal arches were erected in the town.† Rubens painted them.

The painter of the "Descent from the Cross" illustrating books, drawing vignettes, painting triumphal arches, and cars for cavalcades! . . . . Why not? . . . Talent alone generates art; under its influence

* The book was never published, but Vorsterman and Pontius engraved the eight plates.

† The fine portraits of *Albert and Isabel*, in the Museum of Brussels, were painted for the triumphal arch of the "Place de Meir." The sketches for those triumphal arches are at the Hermitage, at Antwerp, and in England; there are fragments of them at Dresden, Vienna, Lille, and Windsor.

anything may become artistic, and there is no handicraft so humble but that a great artist can dignify it.

And yet this incessant labour never exhausted his

FIG. 48.—THE EARL AND COUNTESS OF ARUNDEL.—*Rubens.*
(Pinacothek of Munich. 8 ft. 8½ in. × 8 ft. 7½ in.)

imagination nor fatigued his hand. Towards 1632 he painted the "St. Ildefonse," the gem of the Museum of Vienna (Figs. 44 and 45), which is regarded by many as his masterpiece; and in 1638 he painted the "Martyrdom of St. Peter" (St. Peter's

Church, Cologne), which is one of his best pictures, but was doomed to be the last. Rubens was not spared to deliver it; he died on the 30th May, 1640—twenty years too early—"bequeathing to his sons," says Fromentin, "together with a handsome patrimony, the stoutest, firmest, richest inheritance of glory which any thinker, in Flanders at least, ever acquired by the work of his brain."

There are over two thousand* pictures by Rubens; it would be impossible in a few pages fitly to describe so vast a work, or so splendid a collection of masterpieces. Indeed, where is it that one can best study the great master? He is everywhere, and everywhere abundantly represented. Antwerp possesses about one hundred pictures; there are ninety-three at the Pinacothek of Munich, ninety in the galleries of Vienna, sixty-six at the Prado, sixty-three at the Hermitage, fifty-four at the Louvre, more than two hundred in England! He is everywhere, and everywhere triumphant. No matter what pictures surround him, the effect is invariable; those which resemble his own are eclipsed, those that would oppose him are silenced; wherever he is he makes you feel his presence, he stands alone, and at all times occupies the first place.

Which of his paintings should be deemed his best? He has painted everything—fable, mythology, history, allegory, portraits, animals, flowers, landscapes—and always in a masterly way.

* In 1879 the *Commission Anversoise chargée de réunir l'œuvre de Rubens, en gravures ou en photographies*, estimated the number of his works at 2,719—viz., 2,235 pictures and sketches, and 484 designs.

The same ardent brush which depicted the struggles of lions and Titans, painted garlands of cherubs bright with silver and pearl; he exposes all

FIG. 49.—THE RAPE OF LEUCIPPUS' DAUGHTERS BY CASTOR AND POLLUX.—*Rubens.* (Pinacothek of Munich. 7 ft. 3 in. × 6 ft. 9¼ in.)

the coarseness of a village fair, and without an effort rises to the most sublime heights of art with Homer, Dante, Michael Angelo, and Shakespeare.

To follow him in his painting, to compare his

various styles, to analyse his colour, to study his manner, to try and comprehend his thoughts, would require more space than we have at our disposal.

Is he perfect? No one is. Has he faults? Assuredly. He is sometimes reproached with having neither the outline of Raphael, the depth of Leonardo da Vinci, the largeness of Titian, the naturalness of Velasquez, nor the chiaroscuro of Rembrandt. But he has the outline, the depth, the largeness, the naturalness, and the chiaroscuro of Rubens; is not that enough? His weak points themselves proclaim his genius and his might; they are but the consequence of his rarest gifts, of his sumptuous colouring, his masterly dimensions, his astounding facility, his eloquence, his vitality. How gorgeous his colouring! How admirably all those tints of red, gold, blue, vermilion, are blended! How they enhance the beauty of his pearly carnations! How powerful and stirring their harmony! What an irresistible hold they have on our senses! We are bewildered, delighted, bewitched, entranced!

See the agitation of his blood-stained martyrs, of his executioners; watch his frantic combatants, his voluptuous goddesses, their attitudes, their gestures, their flight; the back is arched, the arm ready to strike, the body quivering! They are real, they live, they shriek, they blaspheme, they kill!

And the admirable composition of his Nativities, his Executions, his Combats, his Olympias, his Apotheoses; the marvellous grouping of his figures, the lines of light and shade! And his manner: here the brush

FIG. 50.—THE SONS OF RUBENS AND ISABEL BRANT.—*Rubens.*
(Liechtenstein Gallery. 5 ft. 1 in. × 3 ft.)

barely caresses the canvas, there the colour flows abundant though transparent; the most delicate strokes side by side with the most powerful. His touch is masterly, his brush flies and scatters sparks on marble columns, breast-plates, unfurled standards, brocaded silks, distant verdure, golden hair, and the luxurious show of his rosy-tinted carnations.

His language is sonorous and harmonious, his eloquence as free and fascinating in the gilded palace as under the vaulted roof of the cathedral. "When he improvises, his language is not at its best; it becomes magnificent when he chastens it. It is quick, impulsive, rich, earnest, and at all times eminently persuasive. He strikes, astonishes, repels, wounds; but nearly always convinces, and no one better than he ever succeeded in awakening sympathy when the occasion demands it." Fromentin expresses himself thus, and we are happy to recognise here the admirable study which he has devoted to the head of the Flemish school.* What a splendid monument he would have raised to the master whom he loved and appreciated so well if, after studying him in Brussels, Antwerp, and Mechlin, he had been able to seek out the principal of his works in each style, and follow him in his triumphal march throughout Europe, from the Hermitage to the Prado, from the Louvre to the Capitol. Shall we venture to name some of his

* *Les maîtres d'autefois: Les maîtres de Rubens—Rubens au musée de Bruxelles—Rubens à Malines—La descente de croix, et la mise en croix—Rubens au musée d'Anvers—Rubens portraitiste—Le tombeau de Rubens.* Paris, 1876.

FIG. 51.—THE BOAR-HUNT.—*Rubens.*
(Museum of Dresden. 4 ft. 5 in. × 5 ft. 4½ in.)

celebrated, precious, and rare works? It is difficult to make a selection, and next to impossible to draw out a catalogue.* We must, therefore, limit ourselves to a rapid nomenclature of his masterpieces :—

Mythology: "Ixion and the Cloud" (Duke of Westminster's Collection), "Diana and Calisto" (Prado), "The Three Graces" (ditto), "The Rape of Leucippus' Daughters by Castor and Pollux" (Pinacothek of Munich, Fig. 49).

Old Testament: "The Brazen Serpent" (Prado), "The Fall of the Angels" (Pinacothek of Munich), "Adam and Eve" (Prado), "The Expulsion of Hagar" (Hermitage), "Lot and his Daughters" (Louvre).

New Testament: "The Descent from the Cross" (Notre Dame of Antwerp), "The Elevation of the Cross" (ditto), "The Last Judgment" (Pinacothek of Munich), "The Adoration of the Magi" (Church of St. John, Mechlin, Louvre, Museums of Antwerp and Brussels), "The Miraculous Draught of Fishes" (Church of Notre Dame, Mechlin), "The Calvary" (Museum of Brussels), "The Crucifixion," "Le Coup de Lance," in the Museum of Antwerp.

History of the Virgin: "The Virgin and Child surrounded by Angels" (Church of St. James, at Antwerp), "The Virgin glorified" (Prado), "The Assumption" (Museums of Brussels, of Antwerp, and of Vienna).

* See Smith's Catalogue "raisonné," vol. ix.; that of Van Hasselt, following his *Histoire de Rubens;* and *L'Œuvre de P. P. Rubens*, Catalogue of the Centenary Exhibition of 1877. See also our *Geographical Distribution* at the end of chapter xxvii.

History of the Saints: "The Communion of St. Francis" (Museum of Antwerp), "St. Ildefonse" (Museum of Vienna, Figs. 44 and 45), "The Martyrdom of St. Liévin" (Museum of Brussels), "St. Roch and the Plague-stricken" (Church of St. Martin, Alost), "The Martyrdom of St. Peter" (Church of St. Peter, Cologne), "St. Francis protecting the World" (Museum of Brussels), "The Miracles of St. Benedict" (Palace of Brussels).

History: "History of Decius" (Liechtenstein Gallery), "Battle of the Amazons" (Pinacothek of Munich, Fig. 47), "Romulus and Remus" (Museum of the Capitol, at Rome).

Allegory: "The Life of Mary of Medici" (Louvre), "The Apotheosis of James I." (Whitehall, London), "The Four Quarters of the Globe" (Museum of Vienna).

Portraits: "Rubens" (Vienna, the Uffizi, and Windsor), "Rubens and Isabelle Brant" (Pinacothek of Munich), "Hélène Fourment" (Museum of Vienna, Fig. 46, and Pinacothek of Munich), "The Sons of Rubens" (Liechtenstein Gallery, Fig. 50, and Museum of Dresden), "The Chapeau de Paille" (National Gallery), "The Four Philosophers" (Pitti Palace), "The Earl and Countess of Arundel" (Pinacothek of Munich, Fig. 48), "Equestrian Portrait of Philip II." (Prado), "The Lord of Cordes and his Wife" (Museum of Brussels).

Children and Fruit: "Children bearing a Garland of Fruit" (Pinacothek of Munich), "The Virgin with the Innocents" (Louvre), "Children in the midst of

Fruit and Vegetables" (Schleissheim Gallery), "Four Children" (Museum of Berlin).

Genre: "The Village Fair" (Louvre), "The Garden of Love" (Museums of Dresden, Vienna, and Madrid), "Peasants Dancing" (Prado), "The Tournament" (Louvre).

Animals: "The Lion Hunt" (Pinacothek of Munich), "The Boar Hunt" (Museum of Dresden, Fig. 51), "The Wolf Hunt" (England), "The Stag Hunt" (Museum of Berlin), "Daniel in the Lions' Den" (England).

Landscape: "The Harvest Festival" (Sir R. Wallace's Collection), "The Castle of Steen" (National Gallery), "The Rainbow" (Hermitage), "The Country round Mechlin" (Pitti Palace).

Peter Paul Rubens is the highest incarnation of Flemish genius. In the history of painting he ranks among the greatest masters, by the side of Michael Angelo, Leonardo, Rembrandt, Raphaël, Titian, and Velasquez.

CHAPTER XVIII.

VAN DYCK AND THE PUPILS OF RUBENS.

To the end of the seventeenth century, the whole of the Flemish school proceeds from Rubens. Every painter belongs to him in a greater or lesser degree. James Jordaens not infrequently rivalled the great master, and was at the same time the most independent of his contemporaries; De Crayer, Janssens, and Zegers were greatly influenced by the ascendency of his genius; Snyders, Breughel, Seghers, Wildens, Van Uden, were his collaborators, and innumerable are the pupils which he formed directly or indirectly. Among so many celebrated painters the first in rank is Van Dyck.

ANTHONY VAN DYCK* was born at Antwerp in 1599.† While yet a child he began to paint; he was but ten years old when he was placed as an apprentice with Van Balen; at fifteen he entered the studio of Rubens; at nineteen he was called to the dignity of master. Urged by the master, he at once aspired to ideal

* Jules Guiffrey: *Antoine Van Dyck, sa vie et son œuvre.* A. Quantin. Paris, 1882. Alf. Michiels: *Van Dyck et ses élèves.* Paris, 1881.

† P. Génard: *Les grandes familles artistiques d'Anvers, Revue d'histoire et d'archéologie*, vol. i., p. 104. 1859.

painting. The works he painted at that period reveal his precocious talent, especially "Christ on the Mount of Olives" (Museum of the Prado), and the famous "St. Martin,"* of the Church of Saventhem.

The young artist went to London for the first time in 1620;† then he set out for Italy accompanied by the Chevalier Vanni, and bearing letters of cordial recommendation from Rubens (October, 1621). He visited successively Genoa, Rome, Florence, Venice, Turin, Palermo, and finally went back to Genoa, where he settled for two years.

At Venice, though undisturbed by the dazzling influence of Titian and Tintoretto, he yet allowed his attention to be temporarily diverted from the all-absorbing influence of Rubens, and acquired from the Venetian school the art of raising a physiognomy to the height of a type, by accentuating its character and its principal features.

In Rome he worked for the great Barberini and Colonna families. The full-sized portrait of Cardinal Bentivoglio (Pitti Palace at Florence), which was painted about that time, attracted general attention to the *pittore cavaliersco*, and is still counted one of his best works (Fig. 52). The patrician families of Genoa gladly welcomed the young artist, as much for his qualities as a gentleman as for his renown as a

* A second *Saint Martin*, by Van Dyck, exists in Vienna. It is probably the one which was sold to Rubens in 1626.

† W. H. Carpenter: *Unpublished Memoirs and Documents relating to Anthony Van Dyck.*

FIG. 52.—CARDINAL BENTIVOGLIO.—*Van Dyck.*
(Pitti Palace, Florence. 6 ft. 4 in. × 4 ft. 8½ in.)

painter. To this day, Genoa has allowed no other artist to share the triumph which Van Dyck achieved

by the fifty portraits still to be seen at the Rosso Palace, and in the Durazzo-Pallavicini, the Balbi, the Spinola, and the Cattaneo Galleries.

At the beginning of 1625 he returned to Antwerp, leaving behind more than a hundred paintings, which alone would suffice to immortalise his name. And all this before he had reached his twenty-seventh year! During the period immediately following he executed his most important works, those which he painted with the greatest care—those, in fact, on which his fame chiefly rests. He produced in rapid succession the numerous and magnificent altar-pieces on which so many churches in Antwerp and Flanders pride themselves; again and again he painted the "Holy Family," the "Madonna" (Fig. 54), "Christ on the Cross," and the "Pietà." In these pictures all his figures are expressive of touching religious enthusiasm, all bear the stamp of marked superiority and style. It was then also that he painted his well-known series of eminent artists of his time, and the larger number of those portraits which, at Munich, adorn the walls of a special room.

Meanwhile, he was called to the Hague by the Prince of Orange, whose portrait is in the Museum of the Hermitage, and to Brussels by the Burgomaster. The Archduchess appointed him her painter; her portraits are in the Museums of Parma, Turin, Vienna, and Paris. Mary of Medici, driven from France, visited him in his studio (her portrait is at Lille); the Flemish, Spanish, and French nobility considered it an honour to be painted by him (Fig. 55).

We marvel that such a vast number of important occupations did not exhaust his facility of production;

FIG. 53.—THE HOLY FAMILY.—*Van Dyck.*
(Pinacothek of Munich. 4 ft. 5 in. × 3 ft. 9 in.)

yet so it was. He now turned to engraving, and executed those etchings which still remain unap-

proachable models; and continued likewise to work at the series of the hundred portraits of artists (*Icones centum*), known as the *Iconographie de Van Dyck*.* So, it would appear that though the Italian period was brilliant and fruitful, the Antwerpian period surpassed it by far. It was in truth the most nobly laborious part in the life of the artist.

However, some superior power, of which he was himself unconscious, urged him to seek, out of his native town, a scene of action more in harmony with his talent. His mind wandered to the Court of Whitehall, to which he had paid a brief visit in 1621. It is believed that he had made a second, though unsuccessful, journey to London in 1627. In 1632 he started again. This time fortune, smiling and propitious, awaited him; and for the first time Van Dyck felt himself in his right sphere.

On his first presentation to Charles I. he at once obtained permission to paint the king and queen; the large picture of the royal family, painted at a later period, now in the Gallery of Windsor, crowned his reputation. He was appointed painter to the Court, received the honour of knighthood, and an annual pension of £200; at the same time apartments were reserved for him at Blackfriars, and a summer residence

* The first edition was published in three series, without title and without date, by Van den Enden, at Antwerp, from 1632 to 1641 or thereabouts. The title of the second edition is *Icones principum*, Antwerp, 1645, in fo. In all one hundred portraits are known as forming the fifteen editions, which followed each other from 1632 to 1759. See Fr. Wibiral: *L'Inconographie de Van Dyck.* Leipzig, 1877.

FIG. 54.—THE VIRGIN WITH THE DONORS.—*Van Dyck.*
(Louvre. 8 ft. 1½ in. × 6 ft. ½ in.)

at Eltham was placed at his disposal. Both the king and queen employed him incessantly. More than thirty-eight portraits of Charles I. are known, seven

FIG. 55.—THE PRINCE OF CROY.—*Van Dyck.*
(Pinacothek of Munich. 6 ft. 9 in. × 4 ft. 5½ in.)

of them being equestrian, and there are over thirty-five replicas of Queen Henrietta. The equestrian portraits of the king at Windsor and at Blenheim, the full-length portrait at the Louvre (Fig. 59), and the portraits of the king and queen at Dresden, St.

FIG. 56.—MARIE TASSIS.—*Van Dyck.*
(Liechtenstein Gallery, Vienna. 4 ft. 2½ in. × 3 ft.)

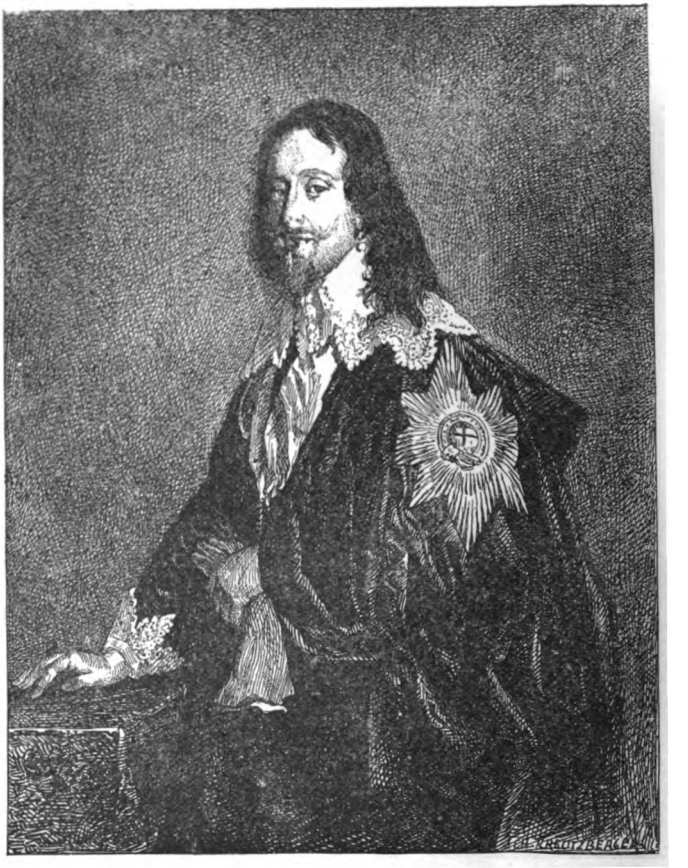


FIG. 57.—CHARLES I.—*Van Dyck.*
(Museum of Dresden. 4 ft. × 3 ft. 1 in.)

Petersburg, and Florence, are masterpieces. None the less charming are the pictures of the royal children in

the Galleries of Turin, Windsor, Dresden, and Berlin (Fig. 58). How sweet they are, these little people, of

FIG. 58.—THE CHILDREN OF CHARLES I.—*Van Dyck.*
(Museum of Berlin. 5 ft. 3½ in. × 6 ft. 7 in.)

incomparable freshness, so prettily grouped and attired in silks of all hues.

During seven years, with the exception of a short stay in Brussels and in Antwerp, in 1634, Van Dyck and his pupils worked with indefatigable ardour. He portrayed all the great personages at the Court of Whitehall. There are over three hundred and fifty of his pictures in the country seats and private collections of England and Scotland. No other country can show such a splendid assemblage of his works, or, indeed, so prodigious a collection of the works of any one master.*

It would appear that the last two years of Van Dyck's life were less active, but that he laboured under some distress. The artist spent them almost entirely in travelling, in the company of his young wife, the granddaughter of Lord Ruthen. Biographers have repeated again and again that, at that period, Van Dyck, unable to support the expenses of his princely establishment, is supposed to have had recourse to the practices of the alchemist, and to have spent his last days in search of the philosopher's stone. M. Guiffrey, in his fine monograph of the artist, has dealt with that piece of historical gossip. Excess of work, together with excess of pleasure, is the real cause of his premature death. Anthony Van Dyck died in London in 1641, aged only forty-two years. In Smith's Catalogue, Van Dyck's works

* The richest collections are: the Gallery of Windsor, twenty-four pictures; the Clarendon Collection, twenty-three; that of the Duke of Bedford, seventeen; of Petworth, fifteen; of Bothwell Castle, ten; of Blenheim, Wentworth House, and Warwick Castle, each nine. See, on these collections, Waagen: *Treasures of Art in Great Britain.* London, 1854—57.

FIG. 59.—CHARLES I. HUNTING.—*Van Dyck.*
Louvre. 8 ft. 10½ in. × 6 ft. 1 in.)

number 844; while Guiffrey mentions more than 1,500. There are 350 of his pictures in England; Vienna (67), Munich (41), St. Petersburg (38), the Louvre

(24), Madrid (21), and Dresden (19), possess, after England, the most important collections.

In boldness of conception Van Dyck was far inferior to Rubens. His biblical,* mythological, allegorical, and historical compositions occupy but the second rank among his works. It is his skill as a portrait-painter that proclaims his genius: to that skill he owes his fame.

He has tried his talent in every branch of portraiture: he has painted groups, equestrian portraits, double portraits; he has represented men and women with equal ability and success.†

* Principal works:—Bible, Mythology, History: *St. Rosalia*, 1629 (Museum of Vienna); *Hermann the Elect*, 1629 (ditto); *The Erection of the Cross*, 1630 (Church of Courtrai); *The Repose in Egypt* (Pinacothek of Munich, Fig. 53); *Pietà* (Museums of Munich and of Antwerp); *The Virgin with Partridges* (Hermitage); *Christ at the Column* (Czernin Collection, Vienna); *The Virgin with the Donors* (Louvre, Fig. 54); *The Holy Family* (Mansi Collection, Lucca); *St. Anthony of Padua* (Brera Museum, Milan); *Danae* (Museum of Dresden); *Samson and Dalilah* (Museum of Vienna); *The Three Ages* (Museum of Verona); &c.

† 1. GROUPS.—*Charles I. Hunting*, 1632 (Louvre, Fig. 59); *Charles I. and his Family* (Windsor); *The Children of Charles I.* (Turin, Windsor, Dresden, and Berlin, Fig. 58); *The Count of Nassau—Siegen and his Family*, 1634 (Cowper Collection); *The Lomellini Family* (Museum of Edinburgh); *The Pembroke Family* (Wilton House); *Francis Snyders and his Family* (Hermitage); *The Gerbier Family* (Windsor); &c.

2. EQUESTRIAN PORTRAITS.—*Charles I. and the Sire de St. Antoire*, 1634 (Windsor); *Charles I.* (Blenheim); *The Marquis of Brignole-Sala*, 1624 (Rosso Palace, Genoa); *The Prince of Carignan*, 1624 (Pinacothek of Turin); *The Marquis of Moncade*, 1634 (Louvre); &c.

3. DOUBLE PORTRAITS.—*The Sons of the Duke of Buckingham*, 1635 (Windsor); *The Poets Carew and Killigrew*, 1638 (Windsor); *The Wife and Daughter of Collyns of Nole* (Pinacothek of Munich); *The*

His outline is vigorous and skilful, but he always adorns and subordinates the precision of lines to the sentiment of his native grace. As a painter he passes from tones worthy of Jordaens to graver and deeper harmonies, at once more subtle and delicate, which make his palette the most refined of his school. His touch is rapid and sure; he models with supreme perfection, with simplicity and truth; his colours are delicate, luminous, and transparent; as a physiognomist he so thoroughly understands the human face that in an instant he has analysed and summed up the character and the expression of a head; as a poet, his own sufferings have taught him the secrets of the human heart, and having lived, he leaves living works.

The originality of his genius lies especially in the nobility with which he has endowed each of his

Brothers de Wael (Capitol); *The Two de Jode* (ditto); *Van Dyck and Sir Porter* (Prado); *The Earl of Strafford and his Secretary* (Cambridge); *The Two Princes Palatine* (Louvre); *The Misses Warthon* (Hermitage); *John and Bernard Stuart* (Grey Collection); &c.

4. MEN'S PORTRAITS.—*Charles I.* (Museum of Dresden, Fig. 57); *John Van der Wouwer*, 1632 (Hermitage); *Cornelius Van der Geest* (National Gallery); *Cardinal Bentivoglio*, 1623 (Pitti Palace, Fig. 52); *Sniders* (Carlisle Collection); *Wallenstein* (?), 1624 (Liechtenstein Gallery); *The Burgomaster of Antwerp* (Munich); *David Ryckaert* (Prado); *Duquesnoy*, 1622 (Royal Palace, Brussels); *The Abbe Scaglia* (Antwerp); *The Count of Berg* (Prado); &c.

5. WOMEN'S PORTRAITS.—*The Marchioness of Brignole-Sala* (Rosso Palace); *The Wife of Ph. Le Roy* (Sir R. Wallace's Collection); *Marie Tassis* (Liechtenstein Gallery, Fig. 56); *The Wife of the Burgomaster of Antwerp* (Munich); *Lady Oxford* (Prado); *The Marchioness Spinola* (ditto); *Margaret Lemon* (Hampton Court); *The Duchess of Richmond* (Windsor); &c.

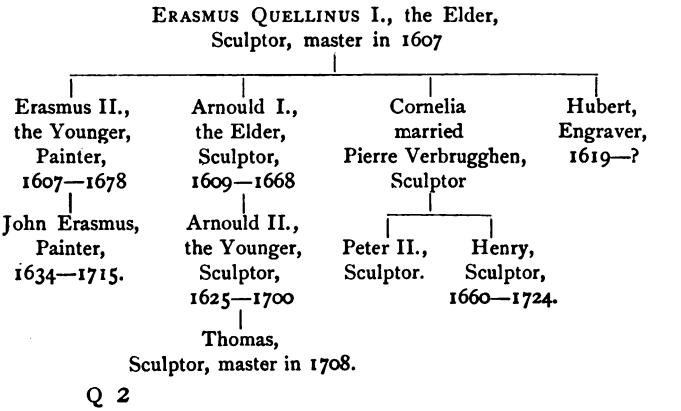
models; it is as an indelible mark. His magic pencil gives to each something of his own peculiar grace—greater stateliness and personal elegance, a countenance expressive of more frankness, grace in the wearing of adornments, taste in the choice of silks, satins, lace, and pearls.

Like Holbein, Raphael, and Titian, he has interpreted the human face, but in a manner quite new and all his own; inferior, perhaps, in strength and depth, but so brilliant, so successful and charming, that for those who have come after him no memories are capable of exciting more emotion than the memories conjured up by his pictures. And how entirely he identifies himself with his time! In the art of painting his contemporaries few equal him; none are superior to him. He forms with Velasquez and Franz Hals the trio of the great portrait-painters of the seventeenth century.

Following the example of his master, Van Dyck produced a host of pupils, who assisted him in many repetitions or variations of his original works. The best known among these pupils are the Flemings, JEAN ROOSE (1591—1638), PETER THYS (1624—1679), REMY VAN LEEMPUT (1607—1675), JEAN VAN BELCAMP (1610—1680), and CORNELIUS DE NEVE (1612—1678), all of Antwerp; JEAN VAN REYN (1610—1678), of Dunkirk; the Dutchmen, ADRIAN HANNEMANN (1610—1680) and DAVID BECK (1621—1656); the Swiss, MATTHEW MÉRIAN (1621—1710); the Englishman, WILLIAM DOBSON (1610—1678); and the Scotchman, GEORGE JAMESON. The works of

Walker, of Lely, and of George Kneller also betray his style, and later still he may be said to have been the true founder of the English school. His influence was felt in France as well as in Great Britain, though in a less degree, for Rigaud and Largillière owe him less than Reynolds, Gainsborough, and Lawrence.

In the train of Van Dyck we see a numberless and confused throng passing through the studio of Rubens. We remark Quellinus, Schut, Van Hoecke, Wolfvoet, Luycx, Van Mol, Foucquier—all natives of Antwerp; Van Diepenbeeck and Van Thulden, of Bois-le-Duc; Van Herp, of Brussels; Franchoys, of Mechlin; Douffet, of Liége; Del Monte, of St. Trond; Wouters, of Lierre; D'Egmont, of Leyden; Thomas, of Ypres. With more or less talent each followed in the steps of the master; all strove to imitate his manner, the breadth of his execution, the scenic arrangement of his figures, his gorgeous colouring, and his pompous display of rich textures.


Erasmus Quellinus I., the Elder, Sculptor, master in 1607
Erasmus II., the Younger, Painter, 1607—1678
John Erasmus, Painter, 1634—1715.
Arnould I., the Elder, Sculptor, 1609—1668
Arnould II., the Younger, Sculptor, 1625—1700
Thomas, Sculptor, master in 1708.
Cornelia married Pierre Verbrugghen, Sculptor
Peter II., Sculptor.
Henry, Sculptor, 1660—1724.
Hubert, Engraver, 1619—?

Among the painters who do honour to the Flemish school we must cite the QUELLINUS family, for it has produced artists of the greatest merit. The grand compositions of Erasmus Quellinus are well ordered, but of indifferent colouring. In his best pieces —for instance, the "Repose in Egypt" (St. Saviour's Church, Ghent), and the "St. Roch" (St. James' Church, Antwerp)—he shows himself worthy of the studio where his talent was developed.* In his turn he formed WALLERANT VAILLANT, a native of Lille (1623—1677), who has some stately portraits at Amsterdam and in the palace of Berlin.

His son JOHN ERASMUS has some great decorative scenes in the Museum of Antwerp, but in his time the school was already on the decline.

ABRAHAM VAN DIEPENBEECK (1596—1675) tried his skill in all the various styles which constitute *grand painting*. His allegorical portrait in the Louvre (Fig. 60), the "Mystical Marriage of St. Catherine" (Museum of Berlin), the "Meeting between Abraham and Melchisedek" (Academy of Bruges), and the "Judgment of Solomon" (Liechtenstein Gallery) are skilful compositions and full of spirit; with a little more sentiment and originality they would have given the painter a foremost place among the followers of Rubens.

* Génard: *Les grandes familles artistiques d'Anvers. Revue d'histoire et d'archéologie*, vol. ii., p. 310. 1860.

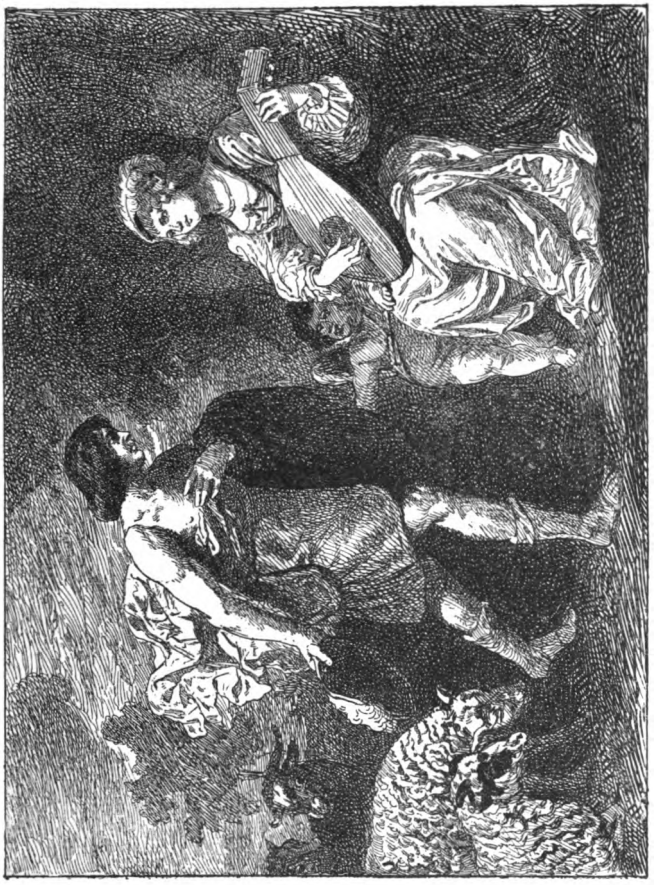


FIG. 60.—ALLEGORICAL PORTRAIT.—*Abraham Van Diepenbeck.*
(Louvre. 5 ft. 6½ in. × 7 ft. 8 in.)

CORNELIUS SCHUT (1597—1655), in the "St. George" of the Museum of Antwerp, the "Assumption of the Virgin" in the Church of Notre Dame at Antwerp,

the "Crowning of the Virgin" in the Church of the Jesuits at Antwerp, and still more in the delicate sketch of the "Martyrdom of St. James" in the Museum of Brussels, is akin to Rubens in the ordering of his subject and the decorative effect. The general aspect is picturesque, his lines dazzling, his attitudes majestic. His colours are at times as brilliant as those of his master, though he has not the secret of his master's warmth and transparency. Among the garlands of flowers of his friend Daniel Zeghers, he has, with exquisite delicacy, painted figures, both in grey and colours, and many of his own compositions are marked with the stamp of his wit.

VICTOR WOLFVOET (1612—1652) has long been confounded with the Dutch painter John Victor, of the school of Rembrandt.* His fine execution, as shown in his picture, the "Visitation" in the Church of St. James, at Antwerp, his colouring, the tones of which are perhaps rather poor, but nevertheless bright and luminous, as well as his majestic mien and the severe choice of his types, prove him to be one of the ablest among the disciples of the master. What has become of the other pictures of this artist, whose early death art has to deplore? No doubt they are known as works by Rubens.

Better known is the portrait-painter GÉRARD DOUFFET (1594—1660), but he is forgotten in the list of Rubens' pupils. Hitherto, full justice has not been done to his talent. As a painter of history he is

* W. Bürger: *Musées de la Hollande*, vol. ii., p. 37. Paris, 1860.

FIG. 61.—PORTRAIT.—*Gérard Douffet.*
(Pinacothek of Munich. 2 ft. 8½ in. × 2 ft. 11½ in.)

mediocre, but in portraiture he has distinguished himself. The four portraits painted by him which are treasured at the Pinacothek of Munich are simple in

design, full of character in the attitude and the costume, sober in colouring, freely executed, exempt from stiffness, and both expressive and animated (Fig. 61). If Douffet does not occupy in the school the rank to which he has a right, it is probably owing to the scarcity of his works.

We have little to say of LUCAS FRANCHOYS (1616—1681), except that he executed for his native town numerous compositions full of life, but the colouring of which is loud and exaggerated.

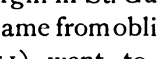
The same remark applies to DIEUDONNÉ VAN DER MONT (1582—1644), better known under the Italianised name of *Déodat del Monte*. He was honoured by the special friendship of Rubens, whose first pupil he was, and whom he accompanied in his journey to Italy.

The second group of disciples were not satisfied with working actively with the master, and executing numerous pictures for the town and the churches of Antwerp, but they also carried abroad, to France, Holland, Germany, and Austria, the new style as well as the renown of the school.

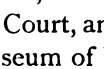
In 1632 we find in Paris THEODORE VAN THULDEN (1606—1676?), who painted for the Church of the Mathurins three great compositions, which are now preserved in the Museums of Angers, Mans, and Grenoble. In 1648 he was at the Hague, where he painted for the "Maison du Bois" seven historical and allegorical pictures commemorating the election of the Stadtholder Frederick Henry, and the victory of

Nieuport. This artist was gifted with great activity and varied aptitudes. Besides his great compositions, we owe him some portraits (Museum of Tournai), and some familiar scenes (Museum of Brussels); he has also left some sketches for the triumphal arches (Museum of Antwerp); and then, no doubt stimulated by the collaboration of the master, he draws nearer to him by enlarged forms, the ardour of his composition, and the transparency and firmness of his colouring. Finally, he has engraved an important series of etchings and composed the cartoons for the admirable stained-glass windows of the chapel of the Virgin in St. Gudule, which would alone suffice to save his name from oblivion.

JAN VAN HOECKE (1611—1651) went to Germany, where several princes employed him. He returned to the Netherlands in the train of the Archduke-Governor Leopold William, who had given him a post at his Court, and whose equestrian portrait he has left us (Museum of Vienna). His paintings are scarce. The "Christ on the Cross," which is at Bruges, in the Church of St. Saviour's, is painted with deep feeling.



At the outset of his career FRANCIS WOUTERS* (1612—1659) painted historical pictures, but it is believed that he owes his reputation to his landscapes. The Emperor Ferdinand appointed him his painter, and in this capacity the artist spent some time in Prague



* Van der Kellen: *Le peintre-graveur hollandais et flamand.* Utrecht, 1868, vol. i., p. 140; and the *Journal des Beaux-Arts.* 1873.

and Vienna; then he went to England, where he became painter and chamberlain to the Prince of Wales, afterwards Charles II. His works are scarce. At Vienna there are two fine half-length portraits, in which it is easy to recognise a pupil of Rubens; several landscapes are at Cassel; and at Gotha, Lille, and Nancy, he has some small mythological subjects the execution of which is laborious.

In the Museum of Vienna there is an allegory of "Human Instability," signed Frans Leux. This picture is grandly treated, and the colouring abounds in soft golden tints. It is an excellent work by the Antwerpian FRANÇOIS LUYCX (1604—aft. 1652), who, on leaving the studio of Rubens, obtained at Vienna the title of painter to the Emperor Ferdinand III. He was joined in Austria by JEAN THOMAS* (1617—1673), who was probably the last of the pupils of the master, and was admitted into the service of the Emperor Leopold; the few pictures we know of him hardly explain this degree of favour.

In France we find D'Egmont and Van Mol. It is said that JUSTE D'EGMONT (1601—1674) was one of those who principally aided Rubens in his Gallery of the Medici. However that may be, he established himself in Paris, he worked jointly with Simon Vouet, and became painter to Louis XIII. The portrait he took of the Archduke Leopold William (Museum of Vienna), wearing a cuirass and leading a lion, is painted in a grand way, and full of majesty.

* Alph. Van den Peereboom: *Jean Thomas* (*Annales de la Soc. his. a'Ypres*), vol. i., p. 131. 1861.

PETER VAN MOL (1599—1650) must have been a very weak imitator of the master, if we can judge from his pictures in the Museums of the Louvre, of Antwerp, and of Berlin. He appears, however, to have enjoyed a certain amount of consideration at the Court of Ann of Austria, where, among many others, he painted the portrait of Mazarin. Let us add that Juste D'Egmont and Peter Van Mol were among the twelve founders of the *Académie royale de France.* The *Liggeren* and several authors speak of a few more of the pupils of Rubens: VAN DER HORST (1598—1646), GÉRARD WERG (1605—1644), HOFFMAN (1591—1648), JAMES MOERMANS (1602—1653), PENNEMAECKERS, NICOLAÏ, &c.; but those of their works which are known do not entitle them to any but a very inferior rank in the school.

Not only was Rubens the head of the school in historical painting and portraiture, but we shall see how much he taught the painters of animals, of landscape, and of *genre.* Moreover, he unconsciously created a new kind of Flemish sculpture, of which Quellinus, Dusquesnoy, Fayd'herbe—who was the direct pupil of Rubens—Grupello, and Verbrugghen were the principal masters. In his house, under his own eye, he instructed, for the interpretation of his work, a whole army of bold, quick, and clever engravers: Soutman, Vosterman, Pontius, Bolswert, at once carried coloured engraving to a state of perfection.*

* Henri Hymans: *Histoire de la gravure dans l'école de Rubens.* Brussels, 1879.

Architecture itself, both through his own works and those of his pupils Francquart, bears testimony to his power and his taste for magnificence. Painters, sculptors, engravers, and architects, however different they may appear, however divergent their route in the domain of art, all resemble each other in their ideal, and in their worship for the head of the school, or rather of the family.

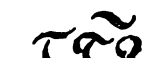
For the Antwerpian school in the seventeenth century was indeed a family. All its disciples were friendly—in fact, in many cases, related to each other. Almost all of them were members of several guilds, of several chambers of rhetoric; they worked together, they painted each other's portraits. They intermarried: Janssens gave his daughter to Breughel II., Van Noort gave his to Jordaens, Van Balen his to Van Thulden, Van Uden gave his to Biset, Breughel I. became the son-in-law of De Jode, Coques that of Ryckaert, Teniers and Van Kessel both married the daughters of Velvet Breughel, Teniers was father-in-law to Quellinus, Snyders brother-in-law of De Vos, Simon De Vos brother-in-law of Van Utrecht, Rombouts married the sister of Van Thielen, Van Cartbemde the sister of Van Hoecke, &c. They act as witnesses at each other's marriages, at christenings they officiate as godfathers; and when at last death overtakes them, they know they can entrust to their brothers in art the guardianship and protection of their children. A family closely united by the ties of blood and of the most sincere friendship.

CHAPTER XIX.

JORDAENS AND THE HISTORICAL PAINTERS.

BALTHAZAR GERBIER, the painter-diplomatist, was right when, writing from Brussels to London on the 2nd June, 1640, he said: "Mr. Peter Rubens died three days ago, so Jordaens is now the first painter here."* The bold colourist was at that time at the apex of his talent; he had produced the great "St. Martin" of the Museum of Brussels (1630), and he was to execute shortly the "Apotheosis of the Prince of Orange" (1652). He was then forty-seven years old.

JACOB JORDAENS was born at Antwerp in 1593. At the age of fourteen, showing an evident inclination for painting, he was sent to study under Adam Van Noort. Here he remained eight years, but if he lingered so, it was not through the necessity of continuing his artistic education under the very eye of the master, but because this master's daughter, the beautiful Catherine, had won his heart, and he could not forego the happiness of seeing her each day.



* F. J. Van den Branden: *Geschiedenis der Antwerpsche Schilderschool*, p. 814. Antwerp, 1878—83. (The chapter devoted to Jordaens is translated in *L'Art*, 1882 and 1883.)

She became his wife in 1616, and also his favourite model. Catherine Van Noort occupies as prominent a place in the work of her husband as did Hélène Fourment in that of Rubens. Several of her portraits are known; the best is in the collection of the Earl of Darnley, under the title of the "Girl with the Parrot." "Ah! what a beautiful girl!" cried M. Bürger, who saw this painting in the Manchester Exhibition; "it is one of the richest gems of the Flemish school . . . Her hair is like the golden corn, her cheeks have the vermilion and the firmness of the apple. The real Flemish women, when they are beautiful, always have some savour of forbidden fruit." In his "Family Gatherings," his "Concerts," his "Banquets," Jordaens has painted, again and again, this delightful young woman who laughs in the sun, glass in hand, with a rosy baby on her lap.

Historians have repeatedly asserted that Jordaens had been the pupil of Rubens. Nothing confirms such an opinion, and several facts would seem to belie it. The statement which has often been made, that he was the collaborator of Rubens, is equally unfounded. At the same time, with all his contemporaries, he was strongly influenced by the master's genius, but he never imitated him. He never visited Italy. The year of his marriage he was received at the Academy of St. Luke, and it is strange to note that he was inscribed there as a water-colour painter (*water-schilder*). In truth, his first works were "paintings in distemper, and cartoons for the tapestry-workers." This was a humble beginning for the ardent colourist.

But he did not linger long over such works; in 1620 his reputation as a painter of pictures was established, and he commenced to receive scholars. He afterwards instructed many; the names of twenty-two among them have been preserved, one of whom being John Bockhorst, of Münster, a painter of talent. Jordaens was more than once solicited by foreign princes. He painted several pictures for the King of Sweden, and, in 1652, the dowager Princess of Orange, Amelia of Solm, widow of the Stadtholder Frederick Henry, called him to the Hague to contribute to the decoration of the celebrated "Maison du Bois." It is there that we can admire the largest of his pictures, which several authors consider his masterpiece: "The Triumph of Frederick Henry." The sketch for this imposing work is in the Museum of Brussels. Jordaens also designed for the tapestry-workers. There still exists in the Imperial Palace of Vienna a suite of great hangings, manufactured in Brussels, and representing still life with figures and dogs. The figures are by Jordaens, the animals and accessories by Fyt. Those two powerful colourists appear to have been zealous collaborators. The Museum of Cologne possesses a picture of colossal dimensions, their joint work, representing an eagle with outstretched wings, tearing the side of the Titan Prometheus.

Jordaens, together with a great part of the population of Antwerp, was an Orangist and a *gueux*, and had renounced the Roman Catholic faith. The exact time of this renunciation is

not known; but it was not, as has been so often repeated, during the very last years of his life. He went so far as to combat Catholicism with such ardour that one day—it was in 1651, consequently about the time when he painted the "Apotheosis," and more than twenty years before his death—he was tried and condemned for having written, so says the sentence of the *écoutète*, "a scandalous libel."* He died in 1678, at eighty-five years of age, on the same day as his daughter Elisabeth. His son Jacob, born in 1625, became a painter also, and fixed his residence in Denmark.

The works of Jordaens are as considerable as they are varied. Religious and popular subjects, history, allegory, portraits—he has attempted every style with equal vigour and excellence. Rubens alone excelled him in universality.

Who does not know, from having seen them in various museums, his "Family Gatherings," those *genre* subjects on a large scale, in which the artist has united around a large table, plentifully supplied with glasses and provisions, old men who hum a tune, beating the time all the while, young people who play the bagpipe or touch glasses, adorable children, lovely young women who, with a bewitching glance, their lips and their bodice half-open, give way to unrestrained mirth? Here it is a "Family Concert;" there, the "King of the Bean," whom one honours glass in hand; elsewhere, the illustration of the Flemish

* Pinchart: *Archives des Arts*, vol. iii., p. 214.

FIG. 62.—THE MARRIAGE OF ST. KATHERINE.—*Jacob Jordaens.*
(Museum of the Prado, Madrid. 3 ft. 11 in. × 5 ft. 7½ in.)

proverb, "As the old ones sung, so will the young ones twitter," or the "Satyr and the Peasant." See, at Munich, a bronzed satyr and a man of the people conversing together in a ray of sunlight (Fig. 63). The power and audacity of his colouring are unsurpassed.

The magnificence to which Jordaens attains in the historical allegory of the "Triumph of the Prince of Orange" is well known. One of his religious subjects, "St. Martin curing One possessed of a Devil," in the Museum of Brussels, is an equally striking work. Among the subjects which Catholic tradition affords, the one he preferred was the "Adoration of the Shepherds." He loved to group around the cradle of the infant Jesus peasant men and women leading their herds of oxen, their flocks of sheep and goats, their panting dogs, and their children, laden with fruit, game, and milk . . . . all things fit to be eaten. How far removed we are from the mysticism of Memling's "Nativity"!

As a portrait-painter Jordaens has less renown, and yet he exhibits the talent of a master in the portrait of his wife in the Darnley Collection, and his own at the Uffizi; in the full-length pictures of the Prince and the Princess of Orange, in the possession of the Duke of Devonshire; in the portrait of Admiral de Ruyter, at the Louvre; in the companion pictures of the Museum of Cologne, and in the family groups of the Prado (Fig. 64) and of the Museum of Cassel.

But nowhere have his superabundance of life and the splendour of his palette displayed themselves with

more ardour and brilliancy than in his mythological subjects. In these, taking large landscapes as a background, he has grouped sensual nymphs and priestesses

FIG. 63.—THE SATYR AND THE PEASANTS.—*Jacob Jordaens.*
(Pinacothek of Munich. 6 ft. 4 in. × 6 ft. 6 in.)

of Bacchus, lascivious and drunken satyrs, in the midst of mountains of fruits, flowers, and animals. No one, not even the greatest of the Flemings, has represented with more boldness and power the exuberant natu-

ralism of his country, nor displayed more abundantly the ample forms of the women of the North. How sure and broad the manner, how rich the colouring with which he delights in rounding off their limbs! The skin is as satin; rich blood flows in their veins; the sun plays on their necks, on their youthful cheeks and their golden hair! "Fecundity," in the Museum of Brussels, is, in this style, an incomparable creation.

Among the number of artists contemporary with Rubens and Van Dyck, who painted religious, historical, and allegorical subjects, and whom we must not mistake for their direct scholars or even their followers in the second degree, GASPARD DE CRAYER (1582—1669) occupies the first place.* When we study his work in those of his productions to which he gave his whole attention, which he reasoned out and in which he succeeded, it is easy to recognise that his talent was developed by the study of Rubens. He has imitated the master in boldness of handling, in the elegance of his drapery, the freedom of his attitudes; he has copied his large, easy manner, his own peculiar way of appreciating form and expressing it by colouring. But he very seldom obtains the same powerful concentration of effect: he creates no emotion, no enthusiasm. His great pictures seem full of tumult and religious excitement, but it is in the

* Ed. De Busscher: *Biographie Nationale*, vol. v., col. 27, 1876. According to this author De Crayer was born on the 18th of November, 1584.

faintest manner that we hear the vociferations of his executioners, the prayer of his martyrs, the hosannas of

FIG. 64.—A FAMILY PORTRAIT.—*Jacob Jordaens.*
(Museum of Madrid. 5 ft. 10½ in. × 6 ft. 1½ in.)

the apotheosis. A contemporary of Rubens, he never succeeded, not even at times, like Jordaens, in rivalling him; nevertheless, he is among the most able of those who have followed in the footsteps of the master. De

Crayer was born at Antwerp; he learnt his art from Raphael Coxie, in Brussels, and took up his residence in that town. In 1626 he was invested with the functions of Councillor to the *Magistrat.* He worked at once for governors, corporations, abbeys. The equestrian portrait which he painted of the Infante Ferdinand, Governor of the Netherlands, is in the Louvre; and in the Law Courts of Ghent are preserved some of the allegories which he executed for the triumphal arches which were erected at the time of the *Joyeuse Entrée* of this prince. In religious subjects he especially delighted in ecstatic visions, miracles, martyrdoms, and glorifications. The Museum of Lille possesses two of his most important works—the "Martyrdom of the Four Elect" and the "Saviour of the World;" in the Museum of Brussels we see the "Assumption of St. Catherine" and the "Miraculous Draught of Fishes" (Fig. 65); in that of Nancy, the "Plague of Milan;" in that of Rennes, the "Elevation of the Cross."

De Crayer journeyed to Spain, and in Madrid he shared with Rubens and Velasquez the honour of portraying Philip IV. M. H. Hymans believes that this important performance, an equestrian portrait, is in the Museum of the Uffizi, where it is erroneously ascribed to Velasquez!* No greater praise could be given to the painter.

In 1664 De Crayer, who had reached the great age of eighty-two, suddenly left Brussels and took up his

* *Notes sur un voyage en Italie.* Brussels, 1878.

FIG. 65.—THE MIRACULOUS DRAUGHT OF FISHES.—*Gaspard De Crayer.*
(Museum of Brussels. 7 ft. $3\frac{3}{4}$ in. × 10 ft. $6\frac{3}{4}$ in.)

abode in Ghent, without any apparent motive for this abrupt change of residence. In spite of his advanced years, he continued to paint with unabated ardour; death alone was able to stay his marvellous power of production. This happened in 1669. The old master had just finished the "Martyrdom of St. Blaise" (Museum of Ghent), which he had painted for the Dominican Friars. He signed his work with a firm hand, then, with legitimate pride, he added, "Aged eighty-six," and died. The glorious old age of Titian is often mentioned. But were they not grand men also, these Flemish artists of the seventeenth century!

De Crayer was the friend of Rubens and of Van Dyck. The former engraved his portrait; the latter left him a picture in his will. These two facts being established, have doubtless saved the memory of De Crayer from the useless calumnies of Houbracken and De Campo Weyerman. According to these ancient Dutch biographers, and those who have been weak enough to repeat their foolish tales, almost every one of the more obscure contemporaries of Rubens—Pepyns, Janssens, Rombouts, and others—were intriguers, who gave way to abject envy, and finally sank into drunkenness and misery. The Antwerpian archives have, in a great measure, confuted this historical tittle-tattle. We will not here repeat the stories which too many people have believed in, and which no documents justify.

ABRAHAM JANSSENS (1575—1632), a pupil of John Snellinck, was a painter of talent. The elevation

of his ideas and the boldness of his attitudes bring him near to Rubens, but his colours are opaque, his outline is hard, and his touch heavy. He has left important religious scenes in various of the Belgian churches, and the Museums of Brussels, Vienna, and Antwerp contain allegorical pictures which may be reckoned among the best productions of this artist. His talent was original and robust. He instructed two pupils, who followed in his steps—Gérard Zeghers and Th. Rombouts. Both learnt from him the secret of bold handling, accentuated shades, and vigorous effects of contrast, which were put into fashion for the time by the admiration which was felt by all for the works of Michaël Angelo da Caravaggio.

GÉRARD ZEGHERS (1591—1651), the elder of the two, visited Italy and Spain, and returned to Antwerp in 1620. Rubens was then at the apex of his glory, and it is easy to understand the influence which the marvellous transparency of his colouring must have exercised over the young painter, whose manner was then imbued with the deeper and harsher tones of Caravaggio and the Spanish school. If Zeghers had dated his pictures we might follow, from year to year, the successive transformations which his talent then underwent. From his Italian education he preserved that fine relief, owing to which his figures seem as if starting from the canvas. From Rubens he learnt to give animation to his figures and proper expression to their countenances. His hesitation between his two schools is evident in the pictures, the "Scourging of Christ" (Church of St. Michael), the

"Adoration of St. Francis" (Louvre), and "St. Louis of Gonzaga" (Museum of Antwerp). The "Adoration of the Magi" (Church of Notre Dame, Bruges), the "Marriage of the Virgin" (Museum of Antwerp), and "St. Eloi" (Museum of Valenciennes) assert the triumph of Rubens. In these performances we witness the same magnificent composition, his great decorative art, his clear and transparent tones. From this moment Zeghers belongs to the great family of the master; he is one of the most vivacious and picturesque of its members.

THEODORE ROMBOUTS (1597—1637) has likewise a right to a place among the contemporary artists, independent from Rubens. His chief characteristics are his ardent faith, the power of his pencil, and the truth of his colouring. Like his fellow-student, Rombouts was greatly impressed with the style of Caravaggio. He painted history, and even allegory and *genre*, in life-size subjects imitated from the Italian master, and representing societies of singers, of card-players (Fig. 66) and mountebanks; these scenes are, however, less known than his other pictures, for they have found their way into the distant collections of the Prado and the Hermitage. In the painting of religious subjects, his most complete work is a "Descent from the Cross" (Church of St. Bavon, Ghent), which is a beautiful and dramatic composition.

About the same period there lived in Brussels an artist whose existence seems to have been ignored by most historians, and to whom we are anxious to

FIG. 66.—THE CARD PARTY.—*Theodore Rombouts.*
(Museum of the Prado. 3 ft. 3 in. × 7 ft. 3 in.)

assign the place which he rightly deserves. ANTHONY SALLAERTS (about 1585—aft. 1647)* was a painter of talent who was honoured by the friendship of Rubens, and even assisted him in some of his labours, if any reliance is to be placed in Kramm.† The facts of his life in its early and latter parts are unknown. History simply tells us that in 1606 he was entered as an apprentice in the books of the Corporation of Brussels; that he had a son in 1612; that he was called to the dignity of master in the following year; and finally, that from 1633 to 1648 he was four times elected dean of the guild. M. Alphonse Wauters tells us that Sallaerts was one of the artists who designed most actively for the tapestry-workers of Brussels. In 1616 he had already done for them twenty-four complete series of cartoons.‡ He had also exercised the art of the engraver. As to his pictures, those which remain to us prove that their author did not confine himself to one style alone. We learn from Mensaert that there were many of his religious performances in the churches of Brussels, of Ghent and Alost. In the Museum of Brussels he has an allegory; in the Hôtel de Ville of Antwerp, the "Defeat of the Duke of Alençon;" in the Hôtel de Ville of Brussels, a "Virgin," with three Portraits of Magistrates. The Catalogue of Madrid ascribes to him a "Judgment of Paris," and that of Berlin a "View of

* E. Fétis: *Catalogue du musée de Bruxelles*, p. 442. 1882.

† *De Levens en werken der Hollandsche et Vlaamsche Kunstschilders*, vol. i., p. 1439. Amsterdam, 1856.

‡ *Les tapisseries bruxelloises*, p. 246. 1878.

FIG. 67.—PRIVATE GALLERY.—*Francis Franck the Younger.*
(Pitti Palace, Florence.)

the Scheldt frozen and covered with Skaters." Finally, the Museum of Brussels contains two large representations of public ceremonies due to his pencil, and the Pinacothek of Turin a "Religious Procession," which shows the original character of his talent. The last-named picture, which does not contain less than six or seven hundred little figures, marvellously grouped on eight different planes, is a first-rate piece of its kind. It is a quiet, powerful, and harmonious composition, and well painted; the progress of the procession and the undulations of the crowd are observed with rare delicacy.

FRANCIS FRANCK the Younger (1581—1642), contemporary with Sallaerts, likewise attempted every style, but he specially devoted his talent to historical painting. But, in opposition to those of his brothers in art who, being historical painters, often adopted *genre* subjects on a large scale, he, who really was a *genre*-painter, represented history in a reduced form—or rather, the subjects he chose, in the Bible or in fabulous, ancient, or modern history, were for his pencil simple pretexts to ornamentation and accessories. His work is extremely varied: at Munich he has some scenes taken from fabulous history; at Berlin the "Temptation of St. Anthony;" at Vienna the "Sabbat" and "Conversations;" "Princely Interiors" at Paris; "Amateur Rooms" at Rome (Borghese Gallery) and at Florence (Pitti Palace, Fig. 67); finally, his own portrait at the Uffizi. In all these pictures the details abound; they are handled with some skill, but their colouring is heavy and wanting in refinement.

This artist belongs to the second generation of the Francks. The genealogical sketch which we give at page 163 permits us to forego any further details. It is he whom some historians have jocularly surnamed Don Francisco, from the manner in which Franck signed several of his pictures—D. O. or D^{O} Franck. This peculiarity is now explained:

D. O., and also D. J., which have been observed on some other works by the same artist, are nothing but the initial letters of the Flemish words *Den Ouden*, the Elder, and *Den Jongen*, the Younger, which the Francks added to their signature to be distinguished one from the other. Success, unfortunately, has not crowned their endeavours, thanks to the exceptional number of artists bearing that name and to the poorness and orthographical disorder of the documents.*

One of his contemporaries, who bears an illustrious name, HANS JORDAENS (towards 1595—1643), adopted the same style and like dimensions, but had not an equal skill. In the Museum of Vienna there is a large "Private Gallery" by this artist, and the "Passage of the Red Sea," at Antwerp and at Berlin.

ADRIAN VAN NIEULANDT (1590—aft. 1652), a

* See the interesting notice devoted to that painter by Herman Riegel. *Beitrage zur niederlandischen Kunstgeschichte.* Berlin, 1882, vol. ii., p. 74.

native of Antwerp, was also, as the inscription on one of his portraits published by Meyssens tells us, "a very good painter of small figures and landscapes, having represented many of the scenes of the Old Testament."* His "Preaching by St. John," in the Academy of Venice, signed and dated 1653, and his "Jesus entering Jerusalem" (Museum of Copenhagen), signed and dated 1655, are very interesting specimens, which prove beyond a doubt that the picture which is ascribed to him in the Museum of Brussels was never painted by him. Besides, it is due to the pencil of Denys Van Alsloot.

PETER VAN AVONT (1600—1652), of Mechlin, has left us small, graceful, and delicately-handled subjects. He used to adorn the landscapes of some of his brother-painters, of Breughel, Govaerts, Achtschelling, &c., with representations of the "Holy Family" (Museum of Ghent), "Angels dancing before the Virgin" (Liechtenstein Gallery), or "Flora surrounded with Genii" (Museum of Vienna).

Among the other historical painters, more obscure contemporaries of the head of the school, and of his celebrated followers, we must name: GILES BACKEREEL, of Antwerp (1572 ?—before 1662), whose pictures, at least those which are in Brussels, recall the influence now of Rubens, now of Van Dyck; JEAN DE BOLOGNA (?—1655), a native of Liége, whose seventy-one portraits of members of the guild of Arquebusiers

* *Images de divers hommes d'esprit sublime.* Antwerp, 1649, small in folio, with 74 portraits.

(Museum of Mechlin), are worthy of special mention ; and finally, ADRIAN DE BIE (1594—1640), of Lierre, whom we will mention here, not for his pictures, which are anything but remarkable, but to have an opportunity of speaking of his son Cornelius, a great lover of art who has left us, in a book entitled *Het Gulden Cabinet*, The Golden Cabinet, most valuable biographical details of the artists of his time.*

* *Het Gulden Cabinet van de edel vry schilderconst.* Antwerp, 1661, in 40., with 98 portraits.

CHAPTER XX.

CORNELIUS DE VOS AND THE PORTRAIT PAINTERS.

A PAINTING by Cornelius De Vos, in the Rubens room of the Museum of Brussels, representing the artist with his wife and his two little daughters (Fig. 69), gives us the impression that De Vos must have been possessed of no ordinary talent. The portrait of Abraham Grapheus, in Antwerp, confirms this opinion. The elderly messenger of the Corporation of St. Luke is painted in his strange dress, and with his many shining medals and ornaments. This is one of those robust works which, when once seen, can never be forgotten (Fig. 68).

CORNELIUS DE VOS (1585—1651) was a realistic painter closely related to Franz Hals and Velasquez. He was sincere before all things; he saw Nature in her true light, and knew how to depict her as she is. The same praise cannot always be awarded to the head of the school, nor to its first disciple. His palette is harmonious and refined in its soft tones of grey and silver; over-brilliant colours are unknown to him. His design is free; his attitudes quiet, easy, and natural; his physiognomies have great individu-

ality, and as much expression as those of Van Dyck; finally, his sitters are endowed with such a power-

FIG. 68.—PORTRAIT OF ABRAHAM GRAPHEUS.—*Cornelius De Vos.* (Museum of Antwerp. 3 ft. 11 in. × 3 ft. 4 in.)

ful appearance of life—such an amiable character of frankness and communicative friendliness—that

one involuntarily loves the models as well as the painter.

Family portraits appear to have been the special branch of art in which De Vos excelled. The group in Brussels is indisputably the artist's masterpiece (Fig. 69); but we must mention also, in the Museum of Berlin, his picture of two little girls playing with fruit, and another of two persons seated in a garden; in Brunswick, a young woman and two children blowing soap-bubbles;* in Munich, the family De Hütte; in Pesth, the painter Mierevelt and his family; in St. Petersburg, a family *à la promenade;* in Stockholm, several persons at a table joining in a game; at Cassel, the director of the orphanage and a child. Other works are in private galleries at Antwerp, notably a large composition representing the life-size † figures of eleven persons at table. By the same brush there are also, besides the Grapheus of the Museum of Antwerp, the portraits of single figures—viz., Jean Van Roode, Burgomaster of the City of Antwerp, and his wife (Gallery Du Bus ‡); a portrait in the Museum of New York, and several others in the private collections of Antwerpian families.

Judging from his Biblical and mythological compositions, we incline to the belief that Cornelius De

* See the notice by Herman Riegel, in *Beitrage zur niederlandischen Kunstgeschichte*, 1882, vol. ii., p. 92.

† Van Den Branden: *Geschiedenis der Antwerpsche Schilderschool* 1878-83, p. 641.

‡ Ed. Fétis: *Galerie du Vicomte du Bus de Gisignies.* Brussels, 1878; 2nd part, p. 191.

Vos was not at his best in historical subjects. "St. Nobert Accepting Relics," in Antwerp, is nevertheless

FIG. 69.—PORTRAIT OF THE ARTIST AND HIS FAMILY. *Cornelius De Vos.* (Museum of Brussels. 6 ft. 1½ in. × 5 ft. 2½ in.)

a good picture. Finally, it has recently been discovered that he assisted Fr. Snyders, his brother-in-

law, in the representation of two large "Fish Markets," in the Museum of Vienna* (Fig. 72), which had hitherto been attributed to Van Es. As a portraitist, Cornelius De Vos has been surpassed by Rubens and Van Dyck alone. And yet the Flemish School of the seventeenth century was rich in portrait painters of undoubted skill. We will only recall here the family portrait by Jordaens (Museum of Madrid), (Fig. 64); the portrait of De Crayer, painted by himself (Schleissheim Gallery); Galileo, by Justus Suttermans (Uffizi), (Fig. 94); the small portraits of several persons grouped together, by Gonzalès Coques (Museum of Pesth) (Fig. 80); Richelieu, by Philippe of Champaigne (Louvre); Lady Mandeville, by Paul Van Somer (Manchester Collection); the Archduke Leopold William, by Justus of Egmont, in the Museum of Vienna; portraits of men and women, by Douffet, in the Museum of Munich (Fig. 61); the portraits of the *curé* and confessors of St. James, by Peter Thys (Church of St. James, Antwerp); Henry IV., by Francis Pourbus (Louvre) (Fig. 93); the Elector of Brandenburg and his wife, by Vaillant (Palace of Berlin); the gentleman in armour in the Museum of Berlin, by Francis Duchastel (Fig. 82); the syndics of the Fishmongers' Company, by Peter Meert, in the Museum of Brussels; the portrait of a philosopher painted by Van Oost the Elder, to be seen in the Hospital of St. John, Bruges; the Prior of Tongerloo, by Peter Franchoys, in the Museum of Lille (Fig. 92);

* Ed. von Engerth: *Grand Catalogue de la Galerie Impériale de Vienne*, 1884, vol. ii., p. 452.

three magistrates, by Sallaerts (Hôtel de Ville of Brussels); Gaspard Gevaerts, by Thomas Willeboirts (Plantin Museum, Antwerp); Balthazar Moretus, by James Van Reesbroeck (1620—1704, ditto); J.-B^te. Donckers and his wife, by Abraham de Ryckere (1565?—towards 1600), Church of St. James, Antwerp, &c.

We will end this list with the all but unknown name of MICHELINE WOUTIERS, a portraitist of some talent, who was born in Mons towards the end of the sixteenth century. Pontius engraved, in 1643, her portrait of the Spanish general, Andrew Cantelmo, and the compiler of the new catalogue of Vienna * has just restored to her the two beautiful half-lengths of St. Joachim and St. Joseph which, in the Belvedere, were long ascribed to Francis Wouters.

We shall speak further of most of these various artists, but we have collected their names here, in this special chapter devoted to portrait painters, for the sole purpose of placing at their head the name of Cornelius De Vos, and thus to show in a better light the merit of this artist, who is not known in France, England, Italy, or Holland. In presence of his masterpieces in Brussels, Antwerp, and Berlin, one feels inclined to accept the tradition by which Rubens, when overwhelmed with requests for portraits which he could not undertake, is supposed to have said—"Go to Cornelius De Vos: he is a second Rubens."

* Engerth: *Catalogue of the Imperial Museum of Vienna*, 1884, p. 560.

CHAPTER XXI.

SNYDERS, FYT, AND THE PAINTERS OF ANIMALS.

THE Flemish School is unique for the superior talent it has brought to bear on the subject of animal painting. The Dutch school itself has never equalled the Flemish in this special branch of the art. Its grand fights, grand hunts, and grand compositions of still life, are incomparable triumphs of boldness and picturesque richness.

After Rubens, whose fire and prolific genius have produced the masterpieces which we have enumerated (p. 226), two Antwerpian masters must be classed together, who were equally noble and powerful: Francis Snyders and John Fyt.

SNYDERS (1579—1657) had studied under Peter Breughel II. (Hell Breughel) and Henry Van Balen; nevertheless, he proceeded directly from Rubens, whose friend he was, and with whom he worked on many occasions. There is no one in the whole school who affords greater proof of the decisive influence which the genius of the great master exercised around him, even over those who were not his direct pupils. All the large pictures of Snyders astonish and attract us by their majestic dimensions, their ani-

FIG. 70.—BOAR HUNT.—*Rubens and Snyders.* (Museum of the Uffizi. 7 ft. 5 in. × 9 ft. 11 in.)

mation, their splendid execution, their boldness of colouring, their warmth, their life.

He has painted all animals with the same effect—

quadrupeds, birds, reptiles, fish, domestic and wild animals, alive and dead; in every case he has shown equal talent. At the Hague he has "Deer Hunts," "Bear Hunts" in Berlin, "Wild Boar Hunts" at Florence (Fig. 70), "Fox Hunts" at Vienna, "Lion Hunts" in England, "Tiger Hunts" at Rennes, "Hippopotamus and Crocodile Hunts" at Amsterdam. He has "Dog Fights" in the Hermitage, "Combats of Dogs and Swans" in Antwerp, of "Cocks" in Berlin, of "Foxes and Serpents" (Czernin Collection) in Vienna, of "Buffaloes and Wolves" (Cypierre Sale). There is at Munich a "Wild Boar Overcome by a Lioness"; in England, a "Stork Attacked by Falcons"; in Bologna, a "Horse Overcome by Wolves"—all painted by him. Snyders has in addition represented many "Scenes from the Poultry Yard," "Monkeys Playing at Backgammon," "Bird Concerts," &c., &c. In his *trophies* of game—swans, geese, peacocks, deer, wild boars, hares, and pheasants—which we see in the Museums of Munich, of Caen, of Marseilles, of Brussels, and of Valenciennes, he has introduced marauding cats and dogs (Fig. 71); in his great shows of fish and molluscs (Fig. 72) he has placed seals and tortoises; in his heaps of fruit and vegetables, parrots and grinning monkeys. In every subject he handled he has proved himself a master; he has treated each with the same largeness and supreme abundance. But his talent is especially displayed in painting the impetuous attacks of dogs on wild beasts. Nothing is comparable to them. No poet has ever sung them in loftier or more manly

FIG. 71.—STILL LIFE.—*Francis Snyders.*
(Pinacothek of Munich. 5 ft. ½ in. × 6 ft. 7½ in.)

strains. His lions, his bears, and his wild boars partake in some measure of the heroism of the men painted by Rubens.

The esteem in which Rubens held the talent of Snyders was equalled only by his friendship for this painter, whom he entrusted with the execution of animals in several of his huntings. He, in exchange, oftentimes drew the figures in various pictures by his friend. As a last proof of affection, he, by a clause in his will, desired Snyders to manage the sale of the works of art which he had collected. Van Dyck also repeatedly painted the portrait of Snyders and of his wife, the sister of the two De Vos, Cornelius and Paul. The latter (Paul) was also an animal painter, and the pupil of his brother-in-law.

PAUL DE VOS (towards 1590—1678), a highly-esteemed painter, worked especially for the great; for instance, for the Emperor, the King of Spain, and the Duke of Aerschot, who was his chief patron. He treated hunting scenes with special talent, and excelled in the painting of dogs. Under the title of "Noah's Ark," he also depicted various groups of different animals. By the style of his colouring, his luminous tones, and the lightness of his touch, Paul De Vos much resembled his brother-in-law, to whom many of his pictures are erroneously ascribed in various museums and collections. The greater number of his compositions are in the Museums of Madrid and of the Hermitage; he has others in Vienna, Munich, Schleissheim, Brussels, Caen, &c. His "Struggle of a Wild Boar against a Pack of Hounds" (Pinacothek of Turin) is a grand work, which proves that the merit of De Vos is far superior to his reputation.

FIG. 72.—FISH MARKET.—*Snyders and Cornelius De Vos.*
(Museum of Vienna. 7 ft. 3½ in. × 11 ft. 4½ in.)

For a time Snyders was unanimously allowed to occupy the first rank among Flemish animal painters, but within the last twenty years ample proof has been forthcoming that another artist, whose claims had hitherto been overlooked, has an equal right to this high position. In accepting such proofs, modern criticism has confirmed his right, and placed JEAN FYT (1609—1661) by the side of Francis Snyders.

Fyt was no mere copyist; he understood and represented nature in a manner peculiarly his own. He is quite free from any accepted formula. His style is, it is true, less decorative than that of Snyders; and he seldom depicts life in a manner so animated, so impetuous—we may even say so heroic—but he is equally frank in his expression; his mind is as far from prejudice; his touch is bolder, firmer, more accentuated, more truly realistic. His outline is exact, and renders form with minute precision; and he paints the fur of quadrupeds and the feathers of birds with exquisite fidelity and a rare perfection of detail. By brilliancy of light, by the delicacy and truth of his colouring, by the power and sincerity of his accent, he often surpasses Snyders himself.

Moreover, he adds to great ability in composition, such learned effects of *chiaro-oscuro* and contrasts of light, as bring his productions nearer to those of the Dutch painters.

Like Snyders, he has left combats, hunts, and still life; and, like him, he has depicted animal life in all its forms. No one has painted dogs and eagles in

FIG. 73.—BEAR HUNT.—*Jean Fyt.*
(Pinacothek of Munich. 6 ft. 3 in. × 9 ft. 11 in.)

so masterly a manner. Nearly all his pictures contain greyhounds, bull-dogs, mastiffs—hounds of every race. As to eagles, he has two in Antwerp—the "Eagles' Repast" is one of his best works—and the one in Cologne is a gigantic bird with outstretched wings, a marvel of boldness, execution, and reality.

If we regard productiveness, this artist truly belongs to the Flemish race; nearly every museum in Europe possesses one or more specimens of his talent. Let us mention among his principal works—"Dogs Struggling with a Bear" (Fig. 73), and the "Fight against a Wild Boar" (pinacothek of Munich); the piles of game and fruit in the Schleissheim Gallery; the splendid picture of accessories in the Academy of Fine Arts in Vienna; finally, the pictures of "Still Life" in the Liechtenstein Gallery, all of which exhibit such wonderful power. The painter of such a vast number of compositions could not long occupy a secondary rank. M. Paul Mantz justly observes—"Fyt can never again lose the place which we have given him, and which is his by right."* It does not appear that he had any scholars.

JOHN VAN HECKE (1620—1684) may possibly have studied under him; and it would seem that he exercised some influence over PETER BOEL† (1622—1674), though it is believed that the latter studied

* See also the opinion expressed on Fyt by W. Bürger, in his *Galerie Suermondt*, p. 125.

† Van Lérius: *Biographie d'artistes anversais*, 1880, vol. i., p. 72; Van den Branden: *Geschiedenis*, &c., p. 1094.

under Snyders. Boel was a painter of animals and still life. He designed cartoons for the tapestry makers, and was, like Fyt, a talented engraver. Towards the end of his life he settled in Paris, worked at the Gobelins, and died with the title of *Peintre Ordinaire du Roi.* His talent was especially decorative, but very unequal. The Museum of Lille contains the "Allegory of the World's Vanities," a picturesque and powerful composition; and the Städel Institute at Frankfort a "Repast of Three Eagles," recalling the eagles by Fyt in the Museum of Antwerp. His pupil, DAVID DE CONINCK (1636—aft. 1699), inhabited Italy. His twice-repeated "Bear and Deer Hunt" (Museum of Amsterdam), his "Fruits and Animals" (Museum of Lille), and the five pictures of still life in the Liechtenstein Gallery, are worthy of the great naturalistic school to which he belongs.

P.B.

CHAPTER XXII.

DAVID TENIERS AND THE PAINTERS OF GENRE.

As early as the end of the fifteenth century we have seen the *genre* picture make its appearance under the brush of Jérôme Bosh and Quentin Metsys. In the sixteenth a small group of half Dutch, half Flemish artists—Mandyn, Aartzen, Beuckelaer, Molenaer, the Van Clèves, Peter Breughel—continued to repeat, and brought into fashion the small subjects borrowed from the familiar scenes of national life. But with the opening of the seventeenth century *genre* suddenly took an unexpected development, and the class of *small masters* became one of the richest both in illustrious painters and in masterpieces. A like outburst took place, almost simultaneously, north and south of the Moerdyck. While the Dutch school prided itself on such painters as Peter De Hoogh, John Vermeer, Terburg, Metzu, Dow, Mieris, and Van Ostade, the Flemish school gladly numbered in its ranks artists less numerous and, it must be said, less perfect and perhaps less charming, but still very interesting and justly celebrated.

The Painters of Popular and Rustic Scenes.

David Teniers* occupies, in the Netherlands, the foremost place among genre painters. His talent made him celebrated, and his personal qualities procured for him one of the highest positions to which an artist might aspire.

He was born in Antwerp in 1610, one of the last among the illustrious masters of the grand school; thirty years after Rubens, seventeen years after Jordaens, eleven years after Van Dyck.

His father, David Teniers the Elder (1582—1649), a mediocre painter of small rustic and historical subjects, taught him the first principles of his art; but his master, his true initiator, was Rubens, though it is not by any means proved that Teniers ever studied in his studio. In 1633, consequently two years after Brauwer, whose pupil he is sometimes erroneously called, he received the dignity of master, and in 1637 he married the daughter of Velvet Breughel, the former ward of Rubens, who acted as witness at the marriage ceremony. Young, brilliant, and refined in person, enjoying the patronage of those who occupied a high rank in the dominion of art, marvellously gifted and fruitful, Teniers soon be-

* J. Vermoelen: *Teniers le jeune, sa vie et son œuvre.* Antwerp, 1865. *Catalogue du Musée du Anvers*, p. 382. 1874.

came known, esteemed and celebrated; and his fortune was rapid. The Archduke Leopold-William of Austria, then governor of the Netherlands for Spain, appointed him his private painter and *aide de sa chambre*, at the same time making him keeper of his gallery in the Palace of Brussels. The pictures of this collection have since been carried to the Imperial Museum of Vienna.* Teniers has left us numerous views which are in the Museums of Munich, Vienna, Madrid, and Brussels. It is also to his copies and designs that we owe the book of two hundred and forty-five engravings which belongs to this collection.† His new functions having called him to Brussels, Teniers settled in this city towards 1650, and there passed the remainder of his life.

Louis XIV., with his one-sided and predetermined ideas on matters of painting, disdained what he contemptuously called the *magots* of Teniers, and preferred the pictures of Le Brun and Jouvenet; but other sovereigns knew how to appreciate his works and understood their value. Queen Christina of Sweden wished to possess his pictures; Philip IV. of Spain, the enlightened patron of Velasquez, admired them to such a degree that it is said he formed of them a special gallery, and this statement is corroborated by the fact that there is not in the whole of Europe any museum so rich as the Prado in works by this artist.

* An inventory of 1659 has been discovered in Vienna. See the new *Grand Catalogue de la Galerie Impéria'e de Vienne*, by M Ed. von Engerth. Vol. i., p. 43.

† *Theatrum Pictorium.* In folio. Antwerp 1664.

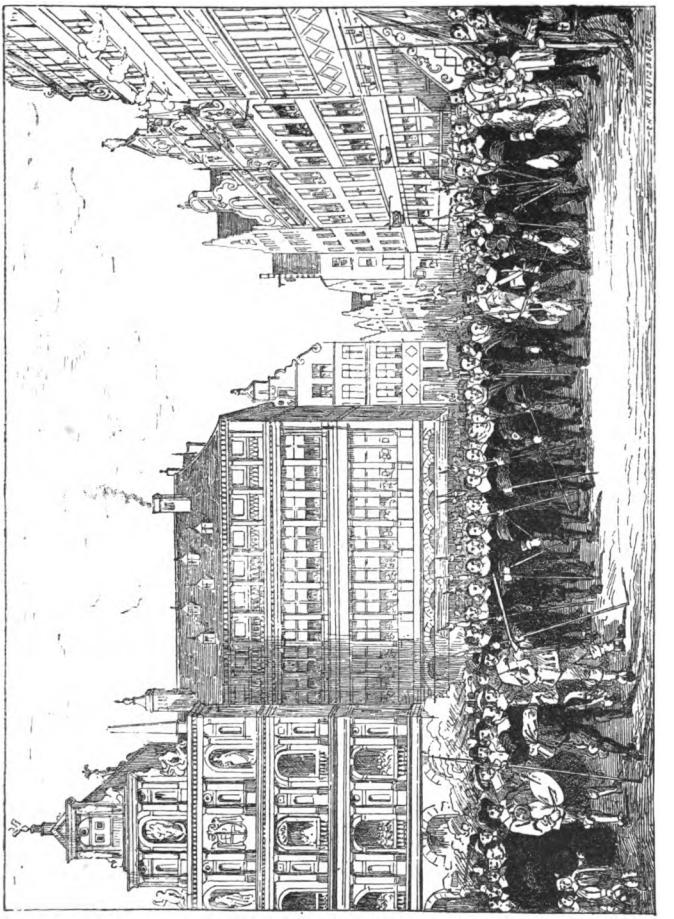


FIG. 74.—GUILD OF CROSS-BOW MEN AT ANTWERP.—*David Teniers.*
(Museum of St. Petersburg. 4 ft. 11½ in. × 7 ft. 1 in.)

From the time of his arrival in Brussels, Teniers designed for the tapestry makers, and thus assured

fresh renown and greater vogue to this branch of Brussels industry. On the other hand he did not forget his native town. He was one of the founders of the Academy of Fine Arts of Antwerp, and its first president (1663).

His work is endless. In the same way as Breughel the Elder had done before, but with more delicacy and elegance, he depicted the manners of the Flemish rustic, told of the intimacy of his domestic life, and his happy, coarse laughter. His folk go to market, clean out the stable, milk the cows, raise the nets, sharpen knives, shoot off arrows, play at nine-pins or at cards, bind up wounds, pull out teeth, cure bacon, make sausages, smoke, sing, dance, caress the girls and, above all things, drink, like the true Flemings they are. How far we are from the gods of Olympia and the personages of the Bible! And yet, who would believe it? Teniers ventured on the ground of religious painting: for instance the "Presentation of Christ to the People" (Museum of Cassel), the "Crowning with Thorns" (The Dudley Collection), and the "Sacrifice of Abraham" (Museum of Vienna). He did not even shrink from heroic painting, as is proved by the twelve panels, the "History of Armida and Renaud" (Prado). We cannot, however, say that this rash attempt was crowned with success. Besides, he has tried his skill in every style: popular fêtes, fantastic representations, markets, landscapes with flocks of sheep, hunting pictures, scenes from high life, episodes from the guard-room, comic scenes of monkeys and cats, rustic interiors, kitchens,

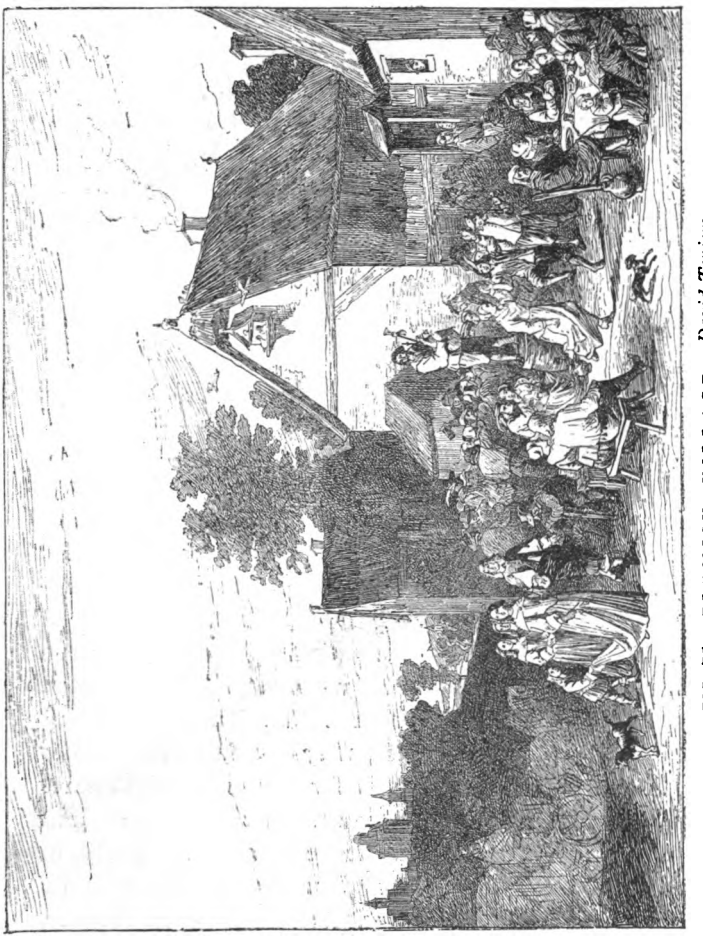


FIG. 75.—FLEMISH VILLAGE.—*David Teniers.*
(Museum of Brussels. 4 ft. 11 in. × 7 ft. 1 in.)

shops, laboratories; he has painted everything with that ease of execution, that delicate and

rapid touch of which the spirit has never been surpassed.

Teniers is everywhere represented. There is not a gallery which does not possess at least one or two specimens of his talent. Smith's Catalogue numbers 685 pictures by his hand. There are fifty-two in Madrid; Vienna, in her four principal collections, possesses forty-three; St. Petersburg, forty; the Louvre, thirty-four; Munich, twenty-nine; Dresden, twenty-four; England, more than two hundred. His picture at the Hermitage is generally considered his masterpiece; it was painted in 1643, and represents the "Corporation of Cross-bow men of St. Sebastian" (Fig. 74); it is a most interesting painting, and merits all praise. The "Archduke Leopold-William bringing down the bird" (Museum of Vienna), is one of his important representations of public rejoicings; the "Village Fair," in the Museum of Brussels, the "Repast," at the Prado, the "Dance," in the Museum of Vienna, are numbered among the best of his large rustic scenes. Everywhere we meet his oft-repeated replicas of the "Temptation of St. Anthony," which he so amusingly depicted; they are full of droll details, and their sorcery is far from the nightmare-giving scenes of Jérôme Bosch. His "Taverns" and "Guard-Rooms" are yet more numerous; finally, in the "Five Senses" of the Museum of Brussels, the painter of rustics shows that he can, when he chooses, be a gentleman, even in his *dramatis personæ*.

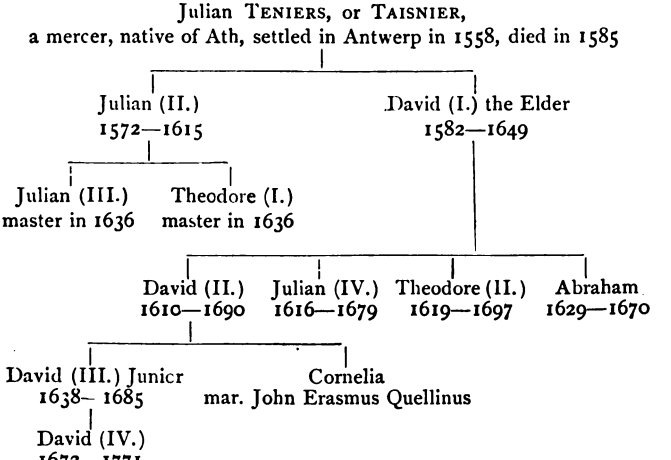
It is, above all, the spirit, colouring, and execution that we must study, and that we most admire in

FIG. 76.—TAVERN SCENE.—*David Teniers.*
(Pinacothek of Munich. 1 ft. 2 in. × 1 ft. 6 in.)

Teniers. His quick, nervous, and easy talent partook at once of the Elder Breughel and of Rubens; of the former by his way of seeing nature, of understanding and rendering the humble spectacle of homely and simple things; of the latter by the bold tones of his colouring, the delicacy of his blending, and the wonderful harmony of his brush. Let us consider a few of his small chosen productions—for example, the "Country Doctor" (Brussels), the "Prodigal Child" (Louvre), the "Kitchen" (the Hague), the "Rustic Interior" (Bâle), the "Violin Player" (Turin). In every one of these his manner is inimitable. No other artist has so completely possessed the secret of those refined and delicately transparent tones; no one has combined with so much art and apparent simplicity the thin painting of the shadows with the luminous piling-up of the lights. In his interpretations of the humbler classes of society of his time, we must not look for that sense of the ridiculous which distinguished Breughel the Elder, or the mirthful caricatures of Adrian Brauwer—both these artists were deeper and more powerful than Teniers. Let us simply admit that the song of his familiar muse accompanies in the right key his small scenes of domestic hearths and tranquil village pleasures.

Teniers died in Brussels, on the 25th of April, 1690, in the eighty-first year of his age. He had, one after the other, seen his illustrious brother artists and the most talented among his imitators disappear from this world; it may be said that with him finished the great school of Antwerp. The eldest of his eleven

children, named DAVID, like his father, was a painter also. It was he, and not his father, who signed his pictures and cartoons *David Teniers, junior*, which we sometimes see,* for instance, as the signature of a "St. Dominic" which still exists in the Church of Perck. Other members of the family adopted painting as a career. Several pictures in the Museums of the Prado and the Hermitage are ascribed to ABRAHAM, younger brother of the great David. As to the fourth DAVID, he died in Lisbon, where he had taken up his residence at the same time as one of his nephews. It is possible that in Portugal some of his works might be found, and perhaps also several of his descendants, for he left more than one son.†



* Alph. Wauters: *Les Tapisseries bruxelloises*, p. 257

† J. Vermoelen: *Notes historiques sur David Teniers et sa Jamine.* Paris, 1870.

Shortly after David Teniers came ADRIAN BRAUWER (towards 1606—1638). We will not separate this artist from his friend, JOSSE VAN CRAESBEECKE (towards 1606—towards 1655).*

ADRIAN BRAUWER is generally supposed to be a Dutchman, born, like Van Ostade, at Haarlem. The earliest opinion, however, now confirmed by recent discoveries, is that he was a Fleming, native of Oudenarde.† A correction of the same nature must be made in the case of Josse Van Craesbeecke, but with more certainty. This painter, who was long considered a native of Brussels, was in reality born at Neerlinter, near Tirlemont, in Brabant, where his father was *échevin*.

The two companions in *joyeulsetés*, came into the world towards 1606. Brauwer ran away from home, went to study his art under Franz Hals, and in 1631 was accepted a master at St. Luke, Antwerp At the same time Craesbeecke also left his village, arrived at Antwerp, acquired the right of citizenship, and, in the same year, 1631, set up as a baker.

Painter and baker met and became fast friends.

* Th. Van Lérius: *Josse Van Craesbeeck* (*Journal des Beaux-Arts*, 1869, p. 50).—J. Lenglart: *Josse Van Craesbeeck, sa légende, sa vie et son œuvre* (*Journal des Beaux-Arts*, 1872, pp. 153 and 162).—Van Den Branden: *Adrian De Brauwer en Joos Van Craesbeeck.*—P. Mantz: *Adrien Brauwer* (*Gazette des Beaux-Arts*, 1879-80).—Dr. W. Bode: *Adriaan Brauwer, sein Bild, sein Leben und sein Schaffen.* Vienna, 1884.

† H. Raepsaet: *Quelques Recherches sur Adrien De Brauwere* (*Annales de la Société Royale des Beaux-Arts de Gand*, 1851-52, vol. iv., p. 234).

Adrian took in hand and speedily completed the artistic education of his friend Josse, and the latter

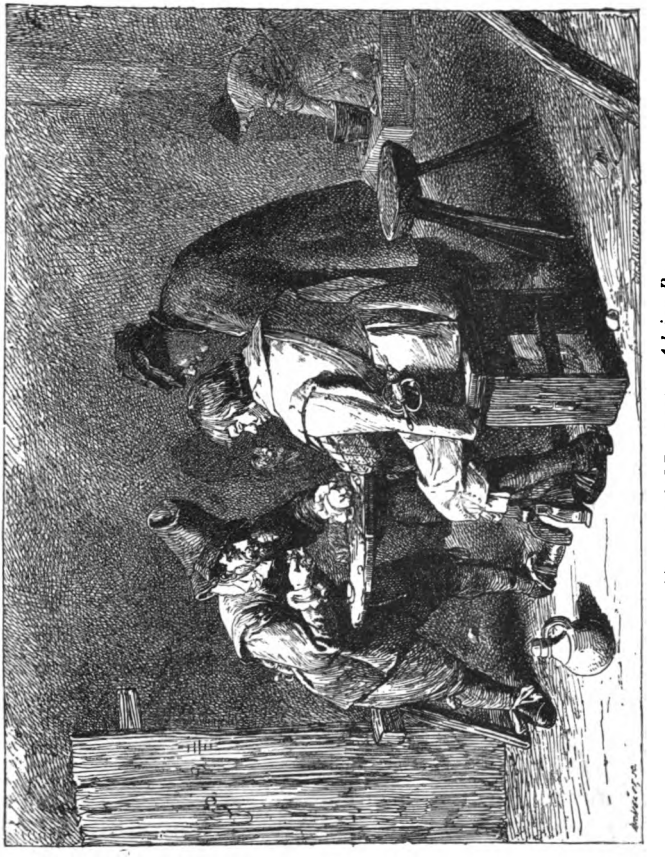


FIG. 77.—A GUARD-ROOM.—*Adrian Brauwer.*
(Pinacothek of Munich. 1 ft. 2 in. × 1 ft. 6½ in.)

bade adieu to bread-making, and set off in the company of Brauwer on his wanderings through taverns

and dancing-places, kitchens and guard-rooms, observing the smokers and drinkers, barbers and tooth-drawers, whom they have illustrated with so much spirit and sense of fun in their amusing pictures. The question has so often been asked: Were they content to observe, or did they surrender themselves to habits of drinking and fighting? So little is really known of their doings that the most exaggerated rumours have easily gained currency. The little, however, that is really known pleads in their favour. The Very Honourable the Chevalier Daems, sheriff of Antwerp, became the patron of Craesbeecke, and it is to be supposed that he would not have extended his protection to a brawler and drunkard. Brauwer very regularly paid his subscription to the Society of Rhetoric of which he was a member. It is possible that both artists were somewhat *Bohemian* in their ways—that they may have indulged rather copiously an over-fondness for brown beer; but admitting this probability is a very different thing from assimilating them to the drunken and abject creatures which they painted. Was not also David Teniers, the sumptuous Lord of Perck, the friend of kings, princes, and noblemen, the interpreter of drinking bouts and coarse gaiety? And yet, who has ever thought of accusing him of frequenting taverns?

Brauwer died young. His enemies hasten to assert that he was worn out with dissipation. It would nevertheless be surprising that an artist who had spent his time drinking and revelling should have left behind him so important a work, one so remark-

FIG. 78.—TASTE.—*Adrian Brauwer.*
(Städel Institute, Frankfort. 1 ft. 7 in. × 1 ft. 2 in.)

able for its delicate spirit of observation. He only painted ten years, and already we have counted

eighty-five of his pictures. This artist is best studied at Munich. In the Pinacothek he has nineteen pictures. "The Smoker," of the La Caze Collection, in the Louvre,* and "The Drinker," of the Städel Institute at Frankfort (Fig. 78), are admirable paintings. These two pictures might, in the opinion of the editor of the Frankfort Catalogue, be the allegorical representation of "Smell" and "Taste," forming part of the collection of the "Five Senses" which, according to Van Mander," Brauwer painted while under Franz Hals. We know of no other artist whose execution was so ready, so amusing as that of Brauwer. He was the worthy pupil of the great portrait painter of Haarlem.

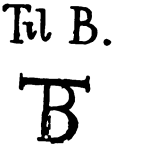
We should be tempted to say that the execution is full of brilliant conceits; the expression, be it smile or grimace, is caught with rare tact and a rich and juicy manipulation of a flowing brush, often leaving the canvas exposed in its very freedom. The simple grandeur of the firm, clear touch passes rapidly over all useless details. In the composition, as in the colouring—which with him is always harmonious, luminous, and powerful—Brauwer is far in advance of CRAESBEECKE, who was often dry and commonplace.

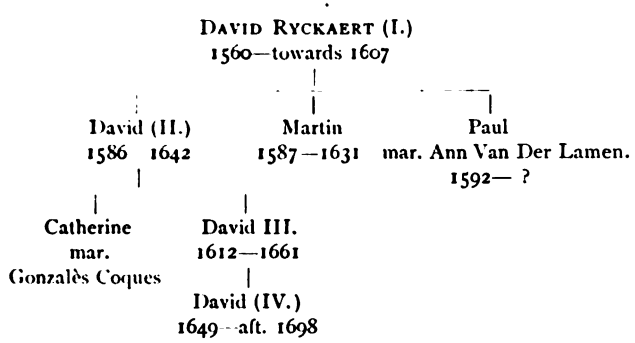
The works of this latter artist are not numerous, his most celebrated being his two "Ateliers," which show, as an exception, people of good society elegantly attired sitting to the artist —"Craesbeecke Painting a Portrait" (Museum

* See the engraving of this picture in the *Dutch School of Painting*. By H. Havard, translated by S. Powell.

of the Louvre), and "Craesbeecke Painting a Group" (Arenberg Collection, Brussels).

Teniers and Brauwer, by their talent and activity, could not fail to have many pupils, and their complete success naturally induced many imitators. Both were numerous in Antwerp, and also in Brussels, where Teniers and Craesbeecke went to reside, and where they ended their career. We must mention—(1) GILES VAN TILBORG (1625—1678) of Brussels, who was a bold and excellent colourist, a painter of taverns and family scenes, whose father, Giles the Elder (1575—1622-32), had also painted "Village Fairs." He has a picture at Lille, bearing a monogram, and dated 1591; (2) PETER DE BLOOT (? —1667), an interesting small painter of rustic scenes and still life; (3) WILLIAM VAN HERP (1614—1677), who is supposed to have studied in the studio of Rubens; (4) FERDINAND VAN APSHOVEN the Younger (1630—1694), second of the name, who was truly a painter, skilful colourist and physiognomist, and whose brother, THOMAS (1622—1665), painted *genre* subjects as well as flowers and fruit; (5) MATTHEW VAN HELLEMONT (1623—aft. 1674); finally (6), DAVID RYCKAERT, of the numerous Antwerpian family of that name, so many members of which were *genre* and landscape painters.





As we see by the preceding biography, there were four artists bearing the name of David Ryckaert who succeeded each other in a direct line. Of these the only one who achieved renown was the third. At the outset of his career he painted landscapes, like his father and his uncle Martin; but the success of Teniers and Brauwer induced him to change his style, and he adopted the representation of episodes from domestic life. He executed also many replicas of the "Temptation of St. Anthony," scenes of sorcery, alchemists, laboratories, and a few scenes from high life. He obtained the patronage of the Archduke Leopold William, and his works soon became fashionable. His compositions are picturesque, full of life, and show a keen spirit of observation, both in the attitudes and the physiognomies of his figures. His colouring, however, is often heavy, with reddish tones, and possesses neither the transparency nor the lightness of touch of Teniers, whom he has sought to imitate. The Museum

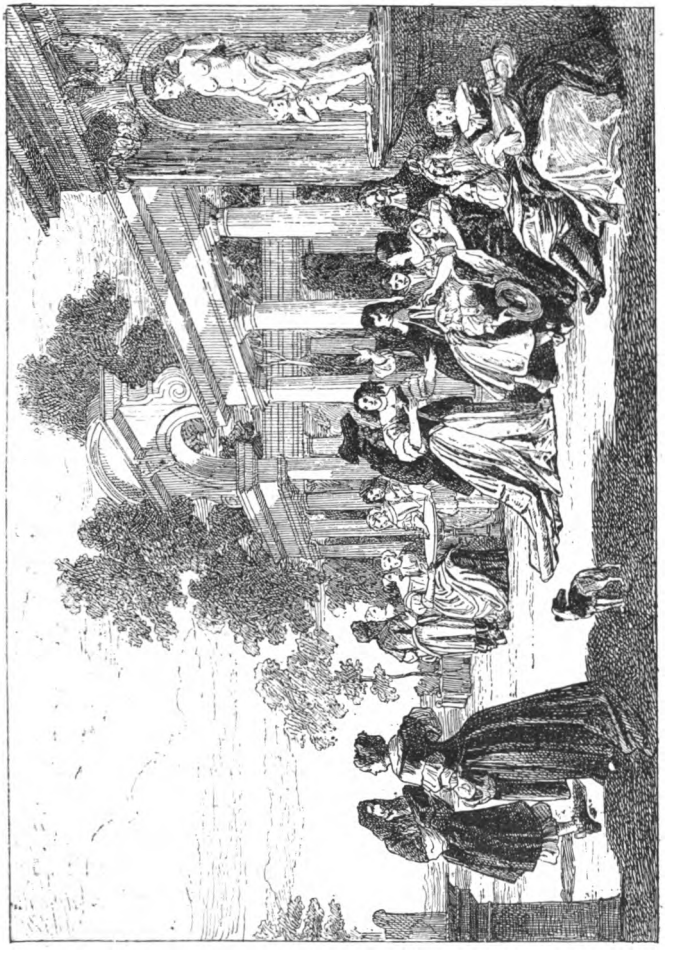


FIG. 79.—LA MAIN CHAUDE. *Jerôme Janssens.* (Louvre. 1 ft. 10½ in. × 2 ft. 8 in.)

of Brussels possesses an "Alchemist," that of Vienna a "Village Fair," the Liechtenstein and Czernín Gal-

leries of the same city "Companies of Singers," which may be reckoned among his best works.

The Painters of Conversation Pieces and Society Gatherings.

This category of "secondary masters" is not so numerous and not so well known.

The earliest among them, now almost forgotten, is CHRISTOPHER VAN DER LAMEN (1615—1651),* who used to depict banquets, balls, concerts, players of backgammon or croquet, the scene being laid in the drawing-room or the garden, and who especially excelled in painting silk and satin textures. Nine of his pictures—two of which are signed—are in the Mansi Collection at Lucca. Hardly had he been inscribed at St. Luke, in 1636, when he received a scholar—JÉRÔME JANSSENS (1624—1693)—whose works have long been confounded with those of other artists bearing the same name, and whose very existence seems to have been unknown.† He painted like his master, and with like interest, fêtes, social gatherings, and especially balls, which circumstance caused him to be nicknamed in his life-time the "dancer." His picture in the Louvre (Fig. 79), the "Main chaude," ascribed to "Victor-Honoré Janssens," is a good composition, full of sprightliness and mirth. It would appear that the talent of this artist was towards the middle of the seventeenth century, greatly

* Van Lérius: *Biographies d'Artistes anversois*, 1883, vol. ii., p. 365.

† J. J. Guiffrey: *Un maître flamand inconnu* (*Journal des Beaux-Arts*, 1865, p. 121), with commentaries by M. Van Lérius.

appreciated in Antwerp. Nevertheless, his brother-in-art, GONZALÈS COQUES, was even more renowned, not only in Belgium, but also in Holland, Germany, and England.

In spite of his Spanish sounding name, GONZALÈS

FIG. 80.—THE VAN EYCK FAMILY.—*Gonzalès Coques.*
(Museum of Pesth. 2 ft. 1½ in × 2 ft. 11 in.)

COQUES (1618—1684) was a pure Fleming. He was born at Antwerp and appears never to have left his native town; his father, whose surname was Cocx, gave the child, with doubtful taste, the high-sounding name of Gonzalvus. When called to the dignity of master the young man still signed that name, and it was not until a later period that Gonzalvus became Gonzalès, and Cocx was changed to Coques.

Gonzalès first began to handle the brush when he was but twelve or thirteen years old. His first master, Peter Breughel (III.), was, it would appear, an excellent portrait painter. The young man afterwards pursued his studies under the guidance of David Ryckaert the Elder, whose daughter he married. Later still he was induced by the study of Van Dyck, whose works he greatly admired, to change both his manner and his standard of beauty. His good taste being developed he became an elegant, delicate, and refined painter, whose success and reputation increased each day. Charles I. of England, the Archduke Leopold, the Prince of Orange, the Elector of Brandenburg, and Don Juan, wished to have their portraits painted by him. He has also delineated the features of several of his brother artists; for instance, David Teniers (Bridgewater Gallery), Robert Van Hoecke (National Gallery), Luke Taydherbe (Museum of Berlin). He excelled in arranging family groups, and his exquisite taste and charming fancy lent to these family portraits all the interest of grand compositions. We may cite as examples: the "Verhelst Family" (Buckingham Palace), the "Prince of Orange and his Family" (Leicester Collection), the "Van Eyck Family" (Museum of Pesth), (Fig. 80); others still at Dresden, Cassel, London, the Hague, in the collection of Lord Hertford, &c. His fancy led him to group his models either in a drawing-room or garden, on a terrace or under a portico, and he often placed greyhounds in his pictures, or surrounded his personages with flowers or accessories. His full-lengths, though

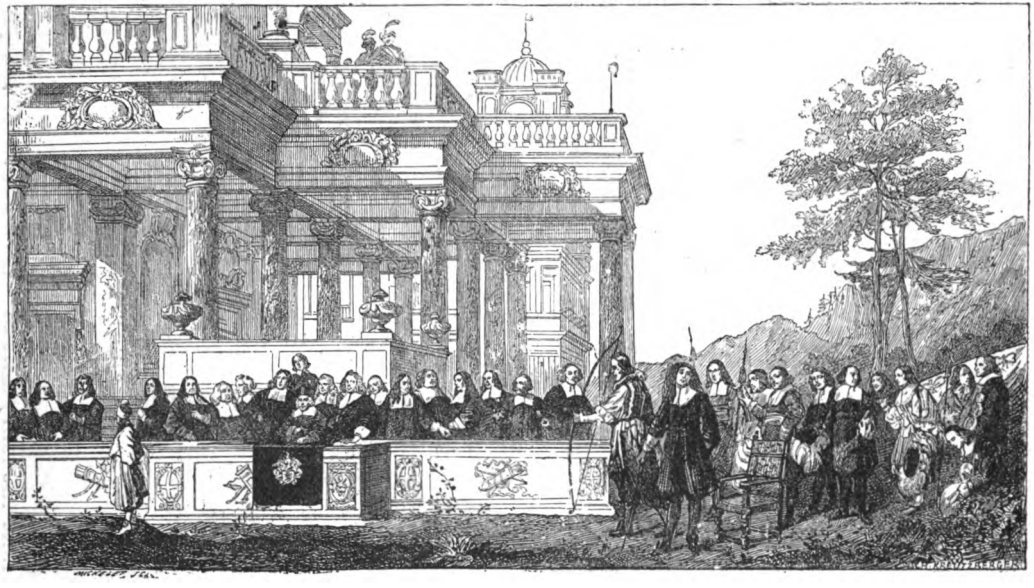


FIG. 81.—THE MEMBERS OF THE GUILD OF ST. SEBASTIAN OF ANTWERP.—*Charles Emmanuel Biset.*
(Museum of Brussels. 3 ft. 9¾ in. × 6 ft. 9¾ in.)

of very diminished proportions, were executed with a breadth of touch worthy of Teniers, and with a palette at once delicate and wonderfully rich in varied tones. Bürger said of his works that they were "Van Dyck's seen through the wrong side of the glass," and M. Paul Mantz styles them Van Dyck's in 18mo. Indeed, Coques continued the great portraitist, preserving, though in a reduced form, his noble utterance and sovereign distinction.

His paintings are very rare. In many of the great museums of the continent he is unrepresented: the Prado, the Pinacothek, the Uffizi, Amsterdam, Lille, have none of his works. Belgium herself only possesses the two pictures we have mentioned; the one in Antwerp, the other in the gallery of the Duke of Arenberg. The greater part of his works are in England, numbering altogether about twenty panels, and include his masterpieces. As a rule, Coques painted the figures only, the interiors are the work of Steenwyck the Younger, the landscapes by d'Arthois, the architectural ornamentations by Gheringh, and the accessories by Gysels.

If in Gonzalès Coques we see Van Dyck on a small scale, so we must regard CHARLES EMMANUEL BISET (1633—1682) as a reduction of Franz Hals. This artist, when compared to Coques, is heavy in execution and possessed of little spirit, but his taste is as refined, his observation as delicate, his palette as rich and harmonious, and his precision equally artistic.

Under the fancy title of "William Tell," his pic-

FIG. 82.—PORTRAIT.—*Francis Duchastel.*
(Museum of Berlin. 6 ft. 6 in. × 3 ft. 9¾ in.

ture in the Museum of Brussels (Fig. 81), represents the members of the guild of St. Sebastian at Antwerp; this is one of the rare and precious gems of the Royal Gallery; with its black costumes and white bands, its long perukes and its typical physiognomies, so grave and so truly national, and its magnificent play of colour; it appears a reminiscence of the *doelenstukken* of Haarlem. Yet, who has heard of Biset? Who has striven to follow his career which appears, nevertheless, to have been glorious and full of incident? Where are his works? He was born at Mechlin in 1633 and was one of the last among the great masters of the century. Biset, at the outset of his career, resided in Paris when he executed many commissions for Louis XIV., and for the men of high rank who thronged the Court of Versailles. On his return to his native country the title of painter to the Count of Monterey, Governor of the Netherlands for Spain, was conferred upon him, and he was engaged on many works for his patron. He was made dean or elder of the guild of St. Luke, and the city of Antwerp appointed him president of the Academy. Towards the end of his life he was honoured with the protection of the Duke of Parma, whose portrait he painted in 1682. He died the same year in Antwerp, in the prime of his life, being only fifty-two. His pictures are scarcer even than those of Gonzalès Coques, and they are easily enumerated: "William Tell," in Brussels; a "Flemish Interior," at Rotterdam; two medallions, each representing a "Surgeon tending a Wounded Man," Liechtenstein Gallery;

a *genre* subject at Cassel and two small portraits, the one of a man, the other of a woman, in the Itzenger collection at Berlin. These paintings, by the delicacy of their modelling, the warmth of their colouring, and the refined character of their composition, witness the talent of the painter even in a higher degree than the picture in Brussels ;* but they are the only remaining productions of Biset. What, then, has become of the " Interior of the Jesuits' Church at Antwerp," in which the artist introduced figures, and which was sold at Paris, in 1873, for 2,050 francs ? And of the " Jupiter and Danaë," sold at the Hague in the Lormier sale in 1763 for 720 francs ? Where are the valuable compositions which he must have executed during thirty years of active life ? Will no one undertake for Biset that which Bürger successfully accomplished for John Vermeer of Delft ? There is a name to be rescued from oblivion, an interesting biography to be written, and we feel sure that there is also a discovery to be made of important works, now hidden under fictitious names.

Biset, as well as Coques, had his collaborators ; Spierinckx and Immenraet painted the landscapes in his backgrounds ; Van Ehrenberg the architectural details in his pictures ; Van Verendael and Gysels his flowers and accessories. His son, John-Baptist (1672 —aft. 1732), also born at Mechlin, adopted his father's style and his manner of painting.

* Ad. Rosenberg : *Austellung von Gemälden Meister älterer in Berlin* (in the *Zeitschrift fur Bildende Kunst*). By Professor C. Lützow ; p. 326. Vienna : 1883.

Before leaving Antwerp for Brussels we must yet mention one hitherto obscure name, that of NICHOLAS VAN EYCK (1617—1679). A picture by this artist bearing his signature, the "Portrait of a Gentleman on Horseback," is in the Museum of Lille, and is remarkable both for elegance and refinement. There we shall find an artist, a pupil of David Teniers, who obtained some renown in his master's style: FRANCIS DUCHASTEL (1625—1679). He resided in Paris, and worked jointly with Van der Meulen who greatly influenced his talent. His masterpiece—both curious and interesting—(Museum of Ghent) represents the "Solemn Inauguration of Charles II. of Spain," and comprises about a thousand small figures. In the Museum of Brussels, another important picture by this master: "A Procession of the Knights of the Fleece of Gold," is inscribed under the name of Van Tilborgh. Judging from the portrait of a gentleman in the Museum of Berlin (Fig. 82), and those of little girls in Spanish dress (Museum of Brussels), we should say that Duchastel also excelled as a portrait painter. Both his portraits and his pictures are executed with truth and firmness, with a warm and vigorous touch.

CHAPTER XXIII.

THE PAINTERS OF BATTLE SCENES.

A COUNTRY which, through all ages, has been the battle-field of Europe, could hardly fail to produce painters of battle scenes. The Spanish domination furnished them, alas! with too many opportunities of painting such scenes from stern reality: encampments, troops on the march, ambuscades, the intercepting of convoys, skirmishes, shocks of cavalry, besieged cities, soldiers pillaging farms; in a word, all the picturesque and horrible scenes of war. The earliest among such artists are JOHN VERMEYEN (1500—1559), painter to Charles Quint, and JOHN SNELLINCK (1549—1638), who filled a similar post at the Court of the Archduke Albert.*

SEBASTIAN VRANCX† (1573—1647), who is next in date, studied, like Rubens, under Adam Van Noort, and was a skilful craftsman and an able and learned colourist. St. Petersburg, the Hague, and Rotterdam, possess some of his warlike episodes, remarkable for their fire and animation. But he did not confine himself to this style alone;

* See the biographies of these artists, pp. 140, 200.

† Van den Branden: *Geschiedenis*, &c., p. 469.

Vienna has an "Interior of the Church of the Jesuits at Antwerp," and Naples a "Public Garden" adorned with statues. In religious subjects he has, after the manner of the Elder Breughel, allowed the principal episode to be lost in the midst of rustic scenery.

However, among the few who depicted the various incidents of the battle-field, the first rank belongs undoubtedly to PETER SNAYERS* (1592—1667), a pupil of Vrancx and painter to the Archduke Albert and the Cardinal Infante Ferdinand.

During the Thirty Years' War in 1635-40 Belgium being once again inundated with the soldiers of the Empire, Snayers made himself the historian of her many vicissitudes. He represented battles and sieges in a number of large panels, on which we see the topographical views of many cities in Flanders, Holland, Artois, and Picardy, at the same time as the struggle which was going on under their besieged walls. About fifty of these paintings are scattered throughout Europe—there are seventeen in the Museum of Vienna, fifteen in Madrid, five in Dresden and Brussels, &c. In all his works this talented artist is remarkable for the originality of the composition, freedom of colouring, and the perfect harmony of the whole. The painter delighted in depicting squadrons and battalions in the midst of the fray, compact rows of pikes and lances, unfurled standards floating in the air—which imprint his works with a picturesque and original character. Vander Meulen, who had studied

* Ed. Fétis: *Les batailles de Fierre Snayers* (*Bulletin des comm. roy. d'art et d'archéologie*, 1867, vol. vi. p. 185).

under Snayers, inspired by his master's traditions, sought to perpetuate them, and we shall presently see him at work at the Court of Louis XIV.

CORNELIUS DE WAEL (1592—1662), was born in the same year as Snyders, but was almost forgotten until M. Scheibler discovered, in the various collections of Europe, traces of this artist.* CDW According to M. Scheibler, the works of so "illustrious an Antwerpian, though for the most part unknown or unappreciated, deserve the 'high interest' of all the patrons of art." De Wael and his brother Lucas, the landscapist (1591—1661), left Antwerp and settled in Genoa, where, in 1623, Van Dyck met them and painted their portraits in a group, now in the Museum of the Capitol.

We cannot follow M. Scheibler in Vienna, Cassel, Brunswick, Naples, Marseilles, Antwerp, and especially in Genoa and Venice, where he has discovered works which, he believes, may be ascribed to the hitherto obscure master. Most of these paintings appear in the catalogues under the names of Van de Velde, Du Jardin, Van der Meulen, Hans Jordaens or Molyn, and represent combats, camps, scenes of pillage, bombardments or assaults of citadels. M. Scheibler assigns to their painter a higher rank than that occupied by Snayers, both for his colouring and the dignity of his attitudes and physiognomies. Peter

* *Cornélis De Wael* (Translation in the *Journal des Beaux-Arts*, 1883, p. 84).

Snayers excelled in the representation of *battles* and *sieges*, and this success brought him several imitators, the most remarkable of whom are: PETER MEULENER (1602—1654), who is represented in the Museums of Madrid and Brunswick by several combats, and ROBERT VAN HOECKE (1622—1668), whom the Archduke Albert appointed Inspector of the Fortifications of Flanders. The Museum of Vienna possesses more than one diminutive canvas by this painter; amongst others a "Fête on the Ice in the Moat of the Ostend Fortifications," which is interesting by reason of the vitality and arrangement of its numerous figures.

CHAPTER XXIV.

THE LANDSCAPE PAINTERS.

THE first idea of meadows, woods, rocks, beaches, and clouds, serving the purposes of art, arose with the great school of the North. To have created landscape painting is one of her proudest titles to glory. As early as the fifteenth, and even the fourteenth century, this style of painting appears to have specially occupied the school. We have seen allthe importance which Van Eyck and his followers gave to it in their religious pictures, and in the next century Gassel, Bles, Bril, Savery, Van Valkenborgh and Momper, created landscape into a specialty. The great seventeenth century was destined to make it the theme of many a masterpiece.

THE LANDSCAPISTS PROPERLY SO CALLED.

In Antwerp two masters—Rubens and Velvet Breughel—in two styles almost contradictory, and with a widely divergent process, became the masters around whom minor artists assembled, according to their taste or their comprehension: Wildens, Van Uden, De Vadder, d'Arthois and the Huysmans, preferring the breadth and decorative style of Rubens; Stalbemt, Govaerts, Gysels, Vinckeboons, imitating the attentive, minute, and precise manner of Breughel.

But before speaking of these followers we must study Breughel himself, or better, the two Breughels, sons of Peter the Elder, both born in Brussels.

Among the many artists, the leading features of whose biography we have tried to sketch here, there is none of whom the life has been so noble, so rich in well doing, as that of VELVET BREUGHEL (1568—1625). Possessed of all the qualities which constitute a good man as well as a talented artist, he never ceased to be the favoured child of Fortune, who lavished her gifts upon him with constant prodigality. His brother artists were also his friends, and in every circumstance of his life we find their names associated with his own in the registers of the Etat Civil. In many cases he worked jointly with Rubens, Van Balen, Franck, S. Vrancx, De Clerck, Rottenhammer. He had two sons, eight grandsons and four great grandsons, who all followed in his steps; David Teniers, Jerome, Van Kessel, and Jean Baptiste Borrekens were his sons-in-law; lastly, he was honoured with the deep affection of Rubens, who oftentimes requested him to paint the background in his pictures.

Breughel was most prolific. Madrid possesses fifty-two of his pictures, Munich forty-one, Dresden thirty-three, Milan twenty-nine, &c. He did not shrink from any style, though he certainly excelled as a landscapist, and most of his pictures are scenes from nature. Yet he exhibits the qualities of an historical painter in his "St. Norbert," in the Museum of Brussels; of a painter of warlike

FIG. 83.—FLORA.—*Velvet Breughel.*
(Durazzo-Pallavicini Gallery, Genoa. 4 ft. 10½ in. × 3 ft. 7 in.)

scenes in the "Battle of Arbela" (Louvre); of a *genre* painter in the "Fish Market" (Pinacothek of Munich); of an animal painter in the "Garden of Eden" (Doria Gallery at Rome), and in "Daniel in the Lions' Den," which is to be seen in the Ambrosian Library, at Milan; he shows himself a marine painter in "Jesus Rebuking the Waves" (ditto), a flower painter in the "Garland" (Pinacothek of Munich), and "Flora" (Durazzo-Pallavicini Gallery at Genoa), (Fig. 83); finally, a painter of accessories in the "Five Senses" (Museum of Madrid).

Generally his panels are of small dimensions. Nevertheless, he has sometimes attempted a larger size; for instance in the "Five Senses," "Flora," and the "Garland of Flowers," of which we have just spoken, and which measure about six feet nine inches, and seven feet seven inches in breadth. All his compositions betray superior skill, a rich imagination, a touch delicate and elegant, though at times somewhat dry. Unfortunately, this very minuteness of detail often destroys the general effect, and the colouring is unnatural and conventional. Nature has not those enamelled tones which he is pleased to give her, and which fatigue the eye by their lack of harmony, simplicity and truth.

His son, Jean II. (1601—1678), continued his manner and his style. His pictures, which are very scarce, are often mistaken for his father's, and in most cases they are but pleasing repetitions of the latter's paintings. This artist has long been neglected by biographers, and in truth it was not till the last fifteen years that he has been brought to light, thanks to

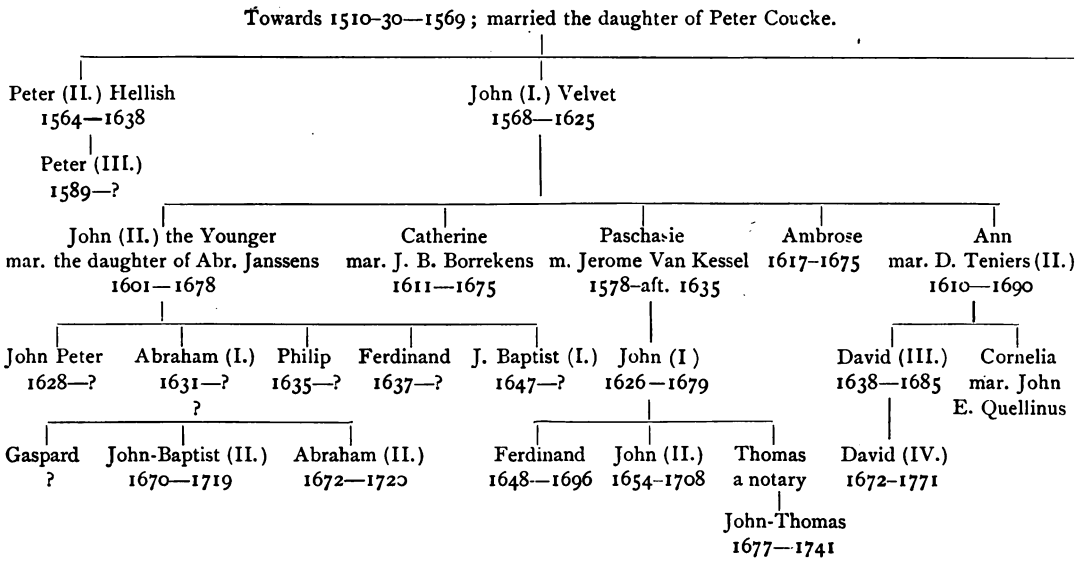
FIG. 84.—VENUS AND CUPID IN AN ARMOURY.—*Velvet Breughel.* Museum of Madrid. 2 ft. 1¼ in. × 3 ft. 7 in.).

four pictures in the Museums of Dresden and Munich* which bear a signature, and are dated 1641, 1642 and 1660. We will not mention his three sons, but we must speak of his uncle, Peter II., surnamed HELLISH or HELL BREUGHEL (1564—1638), who was the second son of Breughel the Elder.

This surname has been given to him on account of his liking for infernal and diabolical representations, or nocturnal scenes, lighted up with the blaze of some terrible fire. The names of various of his small paintings betray the leaning of his mind, such as the "Burning of Sodom," or of "Troy," "Orpheus," or "Æneas Descending into the Infernal Regions," the "Rape of Proserpine," the "Temptation of St. Anthony," the "Sack of a City," &c. But there is another part of Breughel's works of which no one, with the exception of Van Mander has hitherto spoken: the splendid and faithful copies which he has executed after the masterpieces of his father. They are to be found in Antwerp, Brussels, Ghent, Berlin, Lille, and especially at Lucca, in the Mansi Gallery. He also had a copyist, or at the very least the most deceiving of continuators—PETER SCHAUBROEK, who painted until 1606, and is known by a few pictures in the Museums of Vienna, Brunswick, Cassel, and Schleissheim.

The following genealogical table, which comprises as many as twenty-five names of painters, gives the artistic descent of Breughel the Elder until 1771.

* See the *Journal des Beaux-Arts.* 1866.


PETER BREUGHEL THE ELDER.
Towards 1510-30—1569; married the daughter of Peter Coucke.
Peter (II.) Hellish
1564—1638
Peter (III.)
1589—?
John (I.) Velvet
1568—1625
John (II.) the Younger
mar. the daughter of Abr. Janssens
1601—1678
Catherine
mar. J. B. Borrekens
1611—1675
Paschasie
m. Jerome Van Kessel
1578-aft. 1635
Ambrose
1617—1675
Ann
mar. D. Teniers (II.)
1610—1690
John Peter
1628—?
Abraham (I.)
1631—?
?
Philip
1635—?
Ferdinand
1637—?
J. Baptist (I.)
1647—?
John (I)
1626—1679
David (III.)
1638—1685
Cornelia
mar. John
E. Quellinus
Gaspard
?
John-Baptist (II.)
1670—1719
Abraham (II.)
1672—1720
Ferdinand
1648—1696
John (II.)
1654-1708
Thomas
a notary
David (IV.)
1672-1771
John-Thomas
1677—1741

DAVID VINCKEBOONS, of Mechlin (1578—1629), must not be forgotten among the artists who adopted the highly-finished, over bright and enamelled style introduced by the Breughels. This artist is represented in the Pinacothek of Munich by a "Calvary," treated in a familiar style. Two other important paintings of "Village Fairs," in the Pinacothek of the Capitol, and in the Museum of Antwerp show the talent of the artist in a better and more vigorous light. They are picturesque landscapes, painted in sombre green and bituminous yellow tones, and enlivened with bands of village rustics clad in bright red, brown and blue.

Still nearer to Breughel we must place ABRAHAM GOVAERTS of Antwerp (1589—1626), who was long lost among the obscure imitators of the master. Four only of his pictures have as yet been authenticated; these are in the Museums of the Hague, Bordeaux, Milan, and Brunswick, and bear the respective dates of 1612, 1614, 1615, and 1624. Others are attributed to him in Douai, Augsburg, and Schwerin.* These, however few, are sufficient to prove the talent of the painter who so admirably represented the "Great Forests of Oaks," inspired as he was by the majesty of the vast heroic woods. His touch is at once broader and more simple than that of Breughel, his foliage thicker and more vigorous, and the slight mist which appears in the distance tempers the blue of the sky. We possess

* See H. Riegel: *Beitrage zur niederl. Kunstgeschichte*, II., p. 95.

few biographical details on Govaerts, but fewer still on ADRIAN VAN STALBEMT (1580—1662) his fellow-citizen. C. De Bie tells us that "Charles I. called Van Stalbemt to London, where he executed a great many works." It is, therefore, in England that we ought to look for the works of this painter. A few of his landscapes, however, in the Museums of Berlin, Dresden, Antwerp, Florence, Frankfort, Vienna, Copenhagen, and Madrid enable us to appreciate his style and the choice of his sites, of his sylvan aspects, and his rich, dark, and supple foliage. There are other painters of rustic scenes whose pictures are no doubt confounded with those of Velvet Breughel. Thus it is very possible that a greater number of pictures will some day be ascribed to ALEX. KEIRRINCKX (1600—1646?), to ANTHONY MIROU (who painted from 1625 to 1653), and to PETER GYSELS (1621—1690). The latter also painted flowers and still life, but at present we cannot say much regarding these three artists. ARIAN-FRANCIS BOUDEWYNS of Brussels (1644—1711),* deserves more than a simple mention. In conjunction with his fellow-citizen, PETER BOUT (1658—aft. 1702), who was a painter of small figures, he produced a great number of landscapes, city scenes, and monuments, enlivened with groups of peasants, fishermen, and shepherds

* *Catalogue du musée d'Anvers*, 1874, p. 63. Siret: *Biographie nationale*, 1868, vol. ii., col. 788.

(Museums of Dresden, Madrid, and Schleissheim). MARTIN SCHOEVAERDTS (towards 1665—?) * was his pupil and imitated his style. If we pass from the landscapists, followers of Velvet Breughel, to the disciples of Rubens, we immediately see broad and decorative art superseding the minute and patient method of the former master.

JEAN WILDENS (1586—1653) was not the pupil of Rubens, but he often assisted the master in his works; he was his friend, and, moreover, they were distantly related to each other—the wife of Wildens being the cousin of the beautiful Hélène Fourment. This painter often abandoned his own works to assist in those of others; the consequence is that his productions—those entirely painted by him—are extremely rare. His manner, however, is easily recognisable in the backgrounds which he painted in the canvases of Jordaens, Rombouts, Boeckhorst, Schut, Snyders, and especially of Rubens. We incline to the belief that, to the association of these great names with his own, Wildens owes the degree of honour with which he passes to posterity.

The same remark applies to LUCAS VAN UDEN (1595—1672). To Rubens, who was his friend, and who sometimes employed him in his large decorative scenes, he is indebted for the measure of celebrity which belongs to his name. His colouring is faded and poor, and his small landscapes, as well as his pano-

LVV.

* Ed. Fétis: *Catalogue du musée de Bruxelles*, 1882, p. 447.

FIG. 85.—THE THREE HORSEMEN.—*Lucas de Vadder.*
(Pinacothek of Munich. 1 ft. 3½ in. × 1 ft. 11¾ in.)

ramic scenes with vast horizons, are generally wanting in a true appreciation of nature. In Dresden,

where this artist has nine small pictures, he appears in his least unfavourable aspect; the Museum of Antwerp and the Schleissheim Gallery preserve some of his larger productions.

It is passing strange that history should be at times so capricious! She overwhelms with commendation the names of Van Uden and Wildens; and De Vadder she scarcely mentions. And yet LUCAS DE VADDER (?-1655) was a landscapist of great talent. No artist in the school of Rubens has followed the steps of the master with more eagerness and effect, greater power of colouring, superior skill in the distribution of his abundant light and greater majesty in the composition. De Vadder is almost forgotten now, and his works are unknown, with the exception of four pictures in Munich, Lille, Darmstadt, and Stockholm. He was born in Brussels in the early part of the seventeenth century, and was admitted master in 1628.* In 1644 the communal council appointed him privileged painter for the cartoons of tapestry makers, and, in the following year, in a petition to the magistracy, he is termed "the best artist in the country."† Our engraving is a reproduction of his landscape, called the "Three Horsemen," which is in the Pinacothek of Munich (Fig. 85). The whole scene—land, foliage, heaven, and horizon—is handled with great breadth, animated with a just sentiment of nature, and de-

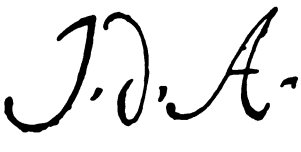
* Alph. Pinchart: *La corporation des peintres de Bruxelles. Messager des Sciences*, p. 320. 1877.

† Alph. Wauters: *Les Tapisseries bruxelloises*, p. 244. 1878.

FIG. 86.—THE HERDER.—*Jean Sieberechts.*
(Pinacothek of Munich. 3 ft. 6 in. × 2 ft. 9¼ in.)

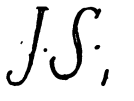
picted with a colouring imitative of Rubens. LUKE ACHTSCHELLINCK (1616—1704) and JAMES D'ARTHOIS (1613—1665?), both of Brussels, may have

studied under him, but at all events they have been deeply impressed by his manner and effectiveness. Of the former artist we only know some woody landscapes, which he made the scene of small Biblical subjects and which were executed for the churches of his native city. The picturesque landscape in the Museum of Vienna is the joint work of this artist and of Gonzales Coques. James d'Arthois is distinguished in various museums by a great number of vast compositions. The Museum of Madrid notably, possesses fourteen of his works; there are others in Vienna, Dresden and Brussels. D'Arthois, who generally inhabited his small estate in Boistfort, mostly represented the tall and verdant trees, the hollow paths and pools of the Forest of Soignes, the wild magnificence of which he has depicted with a fidelity not devoid of grandeur and the flowing brush of a true colourist. The bold ochreous tone of his lands appears in vigorous relief in the midst of his dark green underwood. He generally had recourse to Teniers the Elder, Gérard Zeghers or Bout, when he wished his landscapes enlivened with groups of hunters or mendicants, with rustics driving their cattle to market, or returning from the village fair playing the bagpipe. Towards the same period we notice, in Brussels, the painter DANIEL VAN HEIL (1604—1662), who habitually depicted "Winters" and "Fires."



JEAN SIBERECHTS (1627—1703?) kept apart from

the other landscape painters of the seventeenth century, and, we hope we do not give way here to an entirely personal appreciation, but, among the landscapists of the Flemish school, there is not one of whom we think more highly. If his colouring lacks the brilliancy and the soft transparency of the tones of Rubens, it offers other qualities which were both rare and unexpected at a time when the Flemish landscape was yet enslaved by conventional laws. Sieberechts boldly met the difficulties offered by open-air scenes, and foreshadowed, with complete success, the daring colouring attempted by modern realism.



He was a native of Antwerp, where he appears to have lived and worked, ignored by his contemporaries. Were not Wildens and Van Uden the favourites of the moment? But one day the Duke of Buckingham, on his way from France, passed through Antwerp, became acquainted with the landscape painter and took him in his train to England. Walpole states that he was actively employed in the ornamentation of aristocratic mansions.* An attentive and intelligent visit to the galleries of Great Britain would no doubt bring to light many forgotten works by this painter; but in the museums of the Continent they are extremely rare. The pictures of Brussels, Antwerp, Munich (Fig. 86), of Copenhagen, Hanover, and Bordeaux, are well-known, especially the two replicas

* *Anecdotes of Painting in England*, vol. iii., p. 109. 1782.

of the "Ford" in Lille, and in Brussels (Communal Museum).

His landscapes are true pastorals, very simple in subject, such as we understand landscape in the nineteenth century. He had no need of help for the figures in his pictures, for he understood better than anyone the art of giving his farm-girls and herds real attitudes, taken from the life; and how to make the various hues of vermillion and silver, blue and yellow of their costumes harmonize boldly together, which makes his works so charming, and gives them such a free and entirely personal character.

He never had any pupils; he had come too late or too soon. His contemporaries, MATTHEW VAN PLATTENBERG, or de la Montagne (1600— ?), GASPARD DE WITTE (1624—1681),* skilled in design and picturesque composition; PHILIP IMMENRAET (1627—1683), J.-BAPT. WANS (1628—aft. 1687), ABRAHAM GENOELS (1640—1723), who was one of the collaborators of Lebrun in Paris; GILES NYTS (towards 1617—1687 ?), PETER SPIERINCKX (1635—1711), &c.; all these returned to Italy, and, lost in their admiration for Poussin, they allowed the realistic Flemish landscape to disappear under the academical precision of Roman architecture.

After Siberechts, the last landscapists who still recalled the great school, were two brothers: Cor-

* See the genealogy of the De Witte, grafted on that of the De Vos, p. 164.

nelius and Jean-Baptiste HUYSMANS.* CORNELIUS† was born at Antwerp (1648—1727), where he studied under Gaspard De Witte; he afterwards frequented for some time the studio of d'Arthois, in Brussels, and finally settled in Mechlin, in which city he spent the greater part of his life. This fact probably ac-

FIG. 87.—LANDSCAPE WITH ANIMALS.—*Jean-Baptiste Huysmans.* (Museum of Brussels. 5 ft. 4¾ in. × 7 ft.)

counts for his being sometimes called Huysmans of Mechlin. His productions were of unequal merit, and not unfrequently spoiled by the red preparation which he gave to his canvas. But, in his best works,

* Ad. Siret: *Les Huysmans*, (*Bulletin des Commissions royales d'art*, vol. xiii., p. 174. 1874).

† E. Neeffs: *Corneille Huysmans*, (*Bulletin des Commissions roya'es d'art*, vol. xiv., p. 26. 1875).

which we have an opportunity of studying in Brussels, Mechlin, Valenciennes, &c., we recognise a painter of great power, who, inspired by a deep and sometimes grand understanding of nature, could depict wild spots and scenes, deep ravines, masses of great oaks with their vigorous foliations, the vista of sky through the summit of his old beeches, and who, either by the composition or the colouring, generally succeeded in obtaining grand poetical effectiveness.

The documents for the biography of his brother JEAN-BAPTISTE (1654—1716) are incomplete. He was the pupil and imitator of Cornelius, and, judging from the "Landscape with Animals" in the Museum of Brussels (Fig. 87), the only one of his works which is known, he deserves a place among the best masters of that school of landscape of Brabant, of which De Vadder and d'Arthois were the leaders.

It may be said also of Jean-Baptiste Huysmans, that he is the last of those who really deserve the title of artists of the time of Rubens. Those who follow him in order of time all belong to the age of decay.

MARINE PAINTERS.

In opposition to what can be observed in the Dutch school, the painters of sea-pieces form but a small group in Flemish Art, and the one, perhaps, which offers the least interest. Four names only deserve our notice: those of Willaerts, Van Ertveldt, Van Eyck, and Peeters; and the first of these may be claimed by both schools.

ADAM WILLAERTS (1577—aft. 1665), was born in Antwerp, in the same year that witnessed the birth of Rubens; he left his native city for Utrecht; there he passed the greater part of his life, and there died. His pictures generally represent coasts and harbours enlivened by numerous figures. He combines powerful colouring and breadth of touch with picturesque arrangement in the composition, and always gives proof of a very keen observation, as in the "Fête given on the Lake of Tervueren by the Archduke Albert and his consort Isabel" (Museum of Antwerp).

The name of ANDREA VAN ERTVELDT (1590—1652), has been handed down to us by Van Dyck, who painted the full length of the artist (Museum of Augsburg). He was a good colourist as well as a skilful practitioner. His works are slowly emerging from oblivion,* a "Naval Combat" at Schwerin; "War Ships" at Bamberg (this bears a monogram), and the same subject at Vienna and at Valenciennes have been ascribed to him with certainty. M. Siret believes that many of his paintings have been erroneously attributed to William Van de Velde.†

GASPARD VAN EYCK (1613—1673) is hardly

* Dr. F. Schlie: *Catalogue du musée Schwerin*, p. 151. 1882.

† *Dictionnaire des peintres*, vol. i., p. 38. 1881.—See also van Lérius: *Biographies d'artistes Anversois*, vol. ii., p. 174. 1883.

better known, though the Prado possesses three "Naval Battles" from his hand. The name of PEETERS belongs to a family composed of two brothers and one sister. The only one who became celebrated is BONAVENTURE, a painter of sea-pieces (1614—1652). He delighted in pictures of a stormy sea, with its roaring waves dashed by the tempest and illumined by the flash of lightning which rents the sky. His works are very unequal in merit, but his smaller scenes are generally well planned, and the lights distributed with great art. There are capital paintings by him in the Museums of Lille, Darmstadt, Bordeaux, and Bâle. Vienna, in her three principal galleries contains about fifteen of his productions, which enable the critic to judge of his talent under its various aspects. His brother JEAN (1624—1677) copied his manner without achieving like results, either in power of effect or in the rich transparency of the colouring.

PEETERS

Giles (I.) 1612—1653	Bonaventure 1614—1652	Catherine 1615—1676	Jean (I.) 1624—1677
William 1642— ?	Giles (II.) 1645— ?	Bonaventure (II.) 1648— ?	Jean (II.) master in 1677-8
			Isabel 1662— ?

THE PAINTERS OF ARCHITECTURAL SCENES.

Bürger, who invented the word "architecturist," applies the term to those artists of the second degree

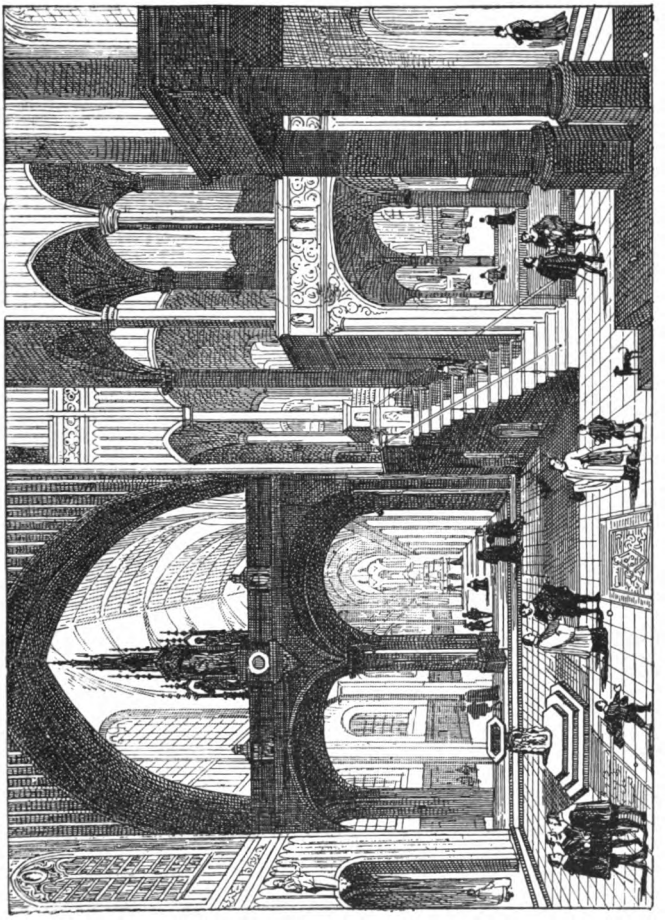


FIG. 88.—CHURCH INTERIOR.—*Peter Neefs.*
(Liechtenstein Gallery, Vienna. 1 ft. 1⅞ in. × 1 ft. 5¾ in.)

who adopted for their special branch of art the paintings of city scenery, entrances to harbours,

market places and fountains, monuments of all ages, interiors of churches and palaces, vestibules, porticoes, and terraces.

Chronologically speaking, the first name which presents itself is that of LIEVIN DE WITTE (about 1513—aft. 1578) of Ghent, a painter of religious subjects and architectural perspectives, and who, according to Sanderus, was also a mathematician and a distinguished architect. Next, must be mentioned two painters of Dutch extraction, both named HENRY VAN STEENWYCK, the father and the son. During their long residence in Antwerp they painted the churches of that city, and they instructed many pupils. But the most important is PETER NEEFS the Elder (1578—towards 1656), who did for the Roman Catholic Churches of Antwerp that which, thirty years later, and with greater talent, a more flowing brush, and a better understanding of chiaro-oscuro, Emmanuel De Witte was destined to do for the Protestant Temples of Delft. Both succeeded in evoking poetry from architectural lines.

Neefs took special delight in the representation of night scenes, torchlight funeral services, chapels lighted up with wax candles and the like, which he depicted with perfect truth. F. Francken, Van Thulden, Teniers, and Velvet Breughel themselves often assisted him in these small canvases, thus bearing testimony to the high esteem in which Neefs was held by his colleagues of St. Luke.

Two other painters of church interiors—ANTHONY GHERINGH (? —1668) and WILLIAM VAN EHREN-

BERG (1637—1675-7)—have in the Museum of the Academy of Fine Arts of Vienna, skilful perspectives in a grand style, painted in very delicate and silvery tones. The superior skill of the latter artist in depicting the fine architecture of vestibules and monumental terraces caused his aid to be in great request among the painters of scenes from high life, particularly Gonzalès Coques, Biset, and Jérôme Janssens.

DENYS VAN ALSLOOT (1550-1625?)* was a colourist who appears to have occupied a somewhat prominent place in Brussels in the early part of the century. We see in that part of his work which has been handed down to us a truly national painter, free from all Italian influence, who delighted in the representation of the public squares traversed by religious processions or the cortege of guilds and corporations. Van Alsloot has four paintings of this description in Brussels and Madrid. The same Museums, as well as that of Munich, also possess a "Mascarade on the Ice," an interesting picture of public manners skilfully painted, though wanting in softness.

The two Antwerpians, WILLIAM VAN NIEULANDT (1584—1635) and ANTHONY GOUBAU (1616—1698), according to the fashion of the day, journeyed to Italy; however, they never painted but the ruined arches and aqueducts of the Eternal City, the several beauties of which had exercised a strange fascination over their whole being.

A. G.

* See the Pinchart's article in the Nagler-Meyer: *Allgemeines Kunstler-Lexikon.* Leipzig, 1872; vol. i., p. 527.

CHAPTER XXV.

THE PAINTERS OF STILL LIFE.

IF we wish to understand that diversified style which, during the first half of the seventeenth century, was adopted by so many able artists, it is in the galleries of Vienna and St. Petersburg that we should study it. The painters of still life are largely represented both in the gallery of the Prince of Liechtenstein and in the Palace of the Hermitage, where special rooms are devoted to their works. Lifeless subjects they are indeed, and yet portrayed with so much talent that they are of striking reality. It is here, in these two splendid collections, which offer so much interest to the student of Dutch Art, that we can best admire the vivacity, the robust and learned elegance, with which the northern painters have assembled game, fish, flowers, fruit, vegetables, china, glass—in fact, all kinds of various objects; and how powerfully they have gathered the lights on these picturesque trophies. The brilliant rays of the sun half open the petals of roses and tulips, gently caress the plumage of swans and pheasants, or the soft fur of hares and stags; lemons and lobsters appear in brighter hues, and Rhine wine sparkles in the crystal goblet.

This numerous class of artists may be divided in two categories—the painters of game, fish, and accessories, and the artists who depicted flowers and fruit.

GAME, FISH, AND ACCESSORIES.

In the chapter devoted to animal painters (page 280) we have spoken at some length of Snyders and Fyt; we must therefore content ourselves here with again bearing testimony to the talent they brought to bear on the representation of their hunting trophies and grand culinary scenes, and to the success which everywhere crowned their efforts.

In ADRIAN VAN UTRECHT, who was born in Antwerp two months before Van Dyck (1599—1652), we recognise a painter equally Flemish in style, though less powerful and refined than either Fyt or Snyders. His productions are now scarce, though many were to be found in the collections of the seventeenth and eighteenth centuries. It is probable that the greater number have been ascribed to Snyders, Fyt, or Hondecoeter. We have, nevertheless, sufficient opportunity of appreciating his great talent in those of his pictures which have been handed down to us: "Kitchen Interiors," in the Museums of Cassel and Brussels (Fig. 89); a "Fishmonger's Shop," in Ghent; a "Poultry Yard," in Rotterdam; a "Cock Fight," in Lille; and paintings from still life in the Prado, in Antwerp, and in the Vander Hoop Museum—all tell of his merit. But if, in presence of such works, we could entertain any doubts with regard to the artist,

we should remember that Rubens assisted him in his magnificent representation of fruit in "Pythagoras and his Disciples," in Buckingham Palace; that Teniers worked jointly with him in his "Larder," in the d'Arenberg collection; and that Jordaens painted the figures in his large picture of "Dead Birds," in the Royal Museum of Madrid. No ordinary artist would have been honoured with the collaboration of such masters. Van Utrecht excelled particularly in portraying the rough skin of crabs and lobsters, the silver scales of the mackerel and the chad, and the pink flesh of the salmon. His rival in this speciality was a fellow-citizen, ALEXANDER ADRIAENSEN (1587—1661), whose works in the Museums of Madrid and Valenciennes are worthy of every commendation. Another of his imitators, FRANCIS YKENS (1601—1693), has a large and splendid panel in the Museum of the Hermitage—the "Purchase of Provisions." The same artist has also left some garlands of flowers after the manner of Seghers.

JEAN VAN ES (towards 1596—1666) is the painter of transition who represented at once oysters and lobsters like Van Utrecht, plums and grapes like Abraham Breughel, and who forms the link between the painters of fish and the painters of fruit. Van Es is the Flemish Heda. Like the latter, he painted "Desserts"—that is to say, tables furnished with oysters, cheese, fruit, and accessories. His four panels in the Liechtenstein collection are remarkable for picturesque arrangement and incomparable delicacy of form. He has a few more in Lille, Frankfort,

Ghent, Madrid, Antwerp, &c. It is probable that he instructed several pupils. CORNELIUS MAHU (1613—1689), who has some "Desserts" in Ghent and Berlin; ISAAC WIGAN (1615—1662-3), WILLIAM GABRON (1619—1678), OSIAS BEERT (1622 — aft.

FIG. 89.—KITCHEN INTERIOR.—*Adrian Van Utrecht.*
(Museum of Brussels. 5 ft. 4¾ in. × 7 ft.)

1678), and ALEXANDER COOSEMANS (1627—1689), who are represented with the same subject, in Brunswick or in Madrid.

FLOWERS AND FRUIT.

From the first, Flemish painters gave their minute attention to the study of flowers, as we can see by the violets, daisies, and anemones scattered around the throne of Mary and the Infant Jesus in the pictures

by Van Eyck, Vander Weyden, and Memling. It is but just to add that later artists have not improved upon the marvellous perfection of these early masters. Van Mander also mentions LOUIS VAN DEN BOSCH (1507) and JAMES DE GHEYN (1565—1625), who portrayed flowers as a speciality, but are forgotten in our day. Later, GEORGE HOEFNAGELS (1545—1601) painted slightly heavy garlands of flowers around his delicate landscapes in miniature; and thus gradually it became the custom to surround with fresh wreaths of flowers and fruits the images of the saints. Velvet Breughel was the first who handled this style successfully in the Netherlands; Seghers, his pupil, following in his steps, acquired greater fame than his master.

DANIEL SEGHERS (1590—1661) was born in Antwerp. Theology had charms for his ardent mind as well as painting, and even while a student, in 1614, he was induced to become a novice in the Society of Jesus at Mechlin. Happily, under the black gown of the Jesuit the young artist did not forget his love for flowers, and the powerful company put no obstacle in the way of the artistic vocation of the new associate. Father Daniel continued, therefore, to apply his excellent taste and skill in forming lovely bouquets of roses, marguerites, lilies, and jasmine, and in weaving his delicate wreaths of poppies, guelder-roses, pionies, and honeysuckle. Rubens, Van Dyck, Erasmus Quellinus, Van Thulden, Van Diepenbeeck, and especially Cornelius Schut, delighted in adorning his

FIG. 90.—THE VIRGIN AND CHILD SURROUNDED BY A GARLAND OF FLOWERS AND FRUIT.—*Daniel Seghers and Cornelius Schut.*

graceful productions with cameos, often painted on a grey ground, and representing madonnas or saints, bas-reliefs, busts, or portraits. Before long the talent of the painter was famed abroad, and every amateur in Europe sought to enrich his collection with the young Jesuit's delightful creations (Fig. 90). They are to be admired in almost every one of the private or public galleries. The brilliant tints of his flowers have lost nothing of their pristine freshness, and the bees, butterflies, and beetles which the delicate brush of the artist has scattered among them are still enamoured with their beauty and their perfume.

The renown of Seghers and Velvet Breughel suddenly gave great expansion to the painting of flowers and fruit, and the celebrated Dutchman, JEAN DAVID DE HEEM, who had settled in Antwerp about the same period, further aided in its development. Several other artists copied their manner or came to them for advice; we will mention them by order of date. JAMES VAN HULSDONCK (1582 ?—1647) has fruits in the Pinacothek of Munich; CLARA PEETERS painted in 1611, AMBROSE BREUGHEL (1617—1675), JOHN PAUL GILLEMANS (1618—aft. 1675), JOHN PHILIP VAN THIELEN (1618—1667), who was the direct pupil of Daniel Seghers, and who himself instructed his three daughters, Mary, Ann, and Frances; ANDREA BOSMANS (1621—towards 1681), who has a picture in the Prado; CHRISTIAN LUCKX (1623— ?), who was painter to the King of

Spain; GEORGE VAN SON (1623—1667), and his son JEAN (1658—towards 1785); JEROME GALLE I. (1625—aft. 1679), one of the masters in this special style; JEAN VAN KESSEL (1626—1679),* who acquired the taste for flowers and animals in the workshop of John Breughel II. (his "Four Parts of the World," mentioned by C. De Bie, are in the Schleissheim Gallery); GASPARD-PETER VERBRUGGHEN I. (1635—1681), NICHOLAS VAN VERENDAEL (1640—1691), an excellent follower of Seghers; ELIAS VAN DEN BROECK (towards 1653—1711), a painter of flowers and of "desserts;" finally, the two brothers Breughel, JEAN-BAPTISTE (1670—1710) and ABRAHAM (1672—1720), who, judging by the tempting pictures of downy fruit which enrich the Pinacothek of Munich, deserve to be classed among the most brilliant worshippers of Pomona.

* See the genealogy of Van Kessel, grafted on that of Breughel (p. 327).

CHAPTER XXVI.

THE GRANDSONS OF RUBENS.

AT a time when the fame of Rubens was paramount in Antwerp, when all those artists (his pupils or fellow-workers) whose names were more or less connected with his own, shared in some degree the glorious prestige of his genius—at this very time, a new generation of painters was rising in Belgium, whose brush had preserved something of the daring of the master, and who were to ornament town-halls, churches, hospitals, and guild-halls with imposing portraits or religious representations bold in colouring and full of animation.

Among these new-comers many were endowed with natural ability and the gift of colour and composition, and they have left highly commendable works. How is it, then, that fame has not proclaimed one of their names? Had they striven for originality, tried to represent nature in a new manner, or sought a new ideal, it might have been otherwise; but these descendants of Rubens were content with repeating the work which had been carried on before them, and in a far superior style, by the master's great disciples,

Van Dyck, Jordaens, De Vos, and De Crayer; and because of this they are unknown, except to a few amateurs, even in Belgium, which possesses the greater part of their works. On their paintings, which dazzle by their striking lines and boisterous attitudes, the passer-by does not even read their names; as he gazes, he recognises the school of Rubens, and passes on content.

*Antwerp.**—In 1615 two pupils entered the workshop of Cornelius De Vos—JEAN COSSIERS (1600—1671)† and SIMON DE VOS (1603—1676). Both imitated their master's elegant and refined tones, while remaining far below his great and sympathetic talent. Both these artists have left us religious subjects, portraits, and a few *genre* pictures. The best and most numerous specimens of their easy and graceful talent will be found in the museums of Antwerp and in the churches and the Béguinage of Mechlin. Cossiers journeyed through Italy and France, and Rubens chose him as his travelling companion when, in 1628, he set out for Spain. His "Saint Nicholas" in the Museum of Lille, and his "Saint Anthony" in the Church of the Béguinage of Mechlin, are valuable productions.

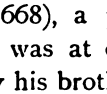
Jean Cossiers was in great favour at the Court of

* See the works of Messrs. Rooses and Van den Branden on the *Histoire de l'école de peinture d'Anvers*, and the *Catalogue du musée d'Anvers.*

† Ch. Ruelens: *Jean Cossiers* (*Bulletin - Rubens*, vol. i., p. 261).

the Governor; in like manner, PETER VAN LINT (1609—1690) succeeded in gaining high patronage. He spent several years in Rome, where he was appointed painter to Cardinal Guinacio, Dean of the Sacred College; and when he returned to his native land he was engaged on many a commission for Frederic III., King of Denmark. The Cardinal's portrait is in the Museum of Antwerp, and a likeness of the artist painted by himself *in* Brussels; while that of his wife is preserved as a family heirloom by one of his great-grandsons, a sculptor in Pisa.

JEAN BOECKHORST (1605—1668), a painter of very different stamp, whose style was at once more manly and noble, was surnamed by his brothers-in-art "Lange Jan," on account of his height. He was the pupil of Jordaens; and though he never exhibited the triumphant fire of his master, yet he produced works which denote a more than ordinary talent. "David Penitent," for instance, in the Church of St. Michael in Ghent, is a truly Flemish production, painted in a grand style, and powerful both in the colouring and the composition. Boeckhorst also painted the figures in the four large scenes from still life now in the Hermitage, and which Snyders executed for the Bishop of Ghent. Be it said to the honour of "Lange Jan," these figures were for many years ascribed to Rubens.



An equally flattering error attributed to Van Dyck the portrait of Balthazar Moretus I. (Plantin

FIG. 91.—NYMPHS IN A PARK.—*John Boeckhorst.*
(Leichtenstein Galler Vienna. 7 ft. $3\frac{3}{4}$ in. × 10 ft. 3 in.)

Museum), painted in 1641 by THOMAS WILLEBOIRTS (1614—1654). This artist, a pupil of Gérard Zeghers, was entrusted by the Stadholder Frederick Henry with the commission for seventeen mythological paintings. These are stamped with a character of marked grace, which to a certain extent replaces many absent qualities.

In the Church of St. James, Antwerp, we find the chief work of PETER THYS (1624—1679), the "Chaplain and Directors of the Brotherhood of the Holy Sacrament in Adoration before the Host." This is in truth a great picture of portraits, the warm and delicate tones of which prove with how much talent this artist, who is not sufficiently known in our day, could portray the human countenance. The Emperor Leopold I. appreciated him, and appointed him painter to his court. The portraits of many persons of high rank, due to his brush, have since been confounded with the second-rate works of Van Dyck, his master.

THEODORE BOEYERMANS (1620—1678), another disciple of Van Dyck, is still less known; and yet, in his best works, this artist runs the master rather close, while preserving his personal character in a more accentuated manner than the painters of whom we have but lately spoken. He specially delighted in the representation of large religious or allegorical scenes—such, for example, as the "St. Francis-Xavier," in Ypres; the "Assumption of the Virgin," in St. James', Antwerp; "St. Louis of Gonzaga," in the Museum of Nantes; or the "Pool of Bethesda," in the Museum of Ant-

werp. He exhibits great imaginative powers, a colouring rich in delicate harmonies, and a thorough understanding of chiaro-oscuro.

Other contemporaries—BALTHAZAR VAN CORTBEMDE (1612—1663), MARCUS GARIBALDO (1620—1678), MICHAEL ANGELO IMMENRAET (1621—1683),* PETER YKENS (1648—1695), JAMES PETER GOUWI (master in 1637), FRANCIS MUNTSAERT (1623—1650), do not claim our special attention. We must, however, mention JOSSE VAN HAMME (? — 1660), who composed the large "Adoration of the Shepherds" (1655), in the Museum of Vicenza; and GODEFROID MAES, who painted the "Martyrdom of St. George" (Museum of Antwerp), which lacks neither enthusiasm nor inspiration, and whose great picture, "A Sale of Fish by Auction," which we discovered very unexpectedly in the Manfrin Gallery at Venice, is as a last echo of the school of Snyders, Fyt, and Van Utrecht.

Brussels.—Although during the seventeenth century the whole artistic interest appears concentrated on Antwerp, Brussels, the residence of sovereigns and governors, also possessed a Guild of St. Luke, abounding in talented painters. We have already mentioned Van Tilborg, Duchastel, De Vadder, d'Arthois, Van Alsloot, and Sallaerts; we shall speak hence of Champaigne and Van der Meulen. But to their more celebrated names we must add that of

* Goovaerts: *Le peintre Michel-Ange Immenraet d'Anvers et sa famille*, 1878.

PETER VAN DER PLAS (1595?—aft. 1646), who painted votive offerings for the Corporations; and, prominently first, that of PETER MEERT (1619?—1669), who has in Brussels a canvas representing the "Syndics of the Fishmongers' Company." This picture figures in the Museum between two of Rubens' masterpieces, as a companion picture to the splendid family portrait by Cornelius De Vos, and it bears itself nobly in this overwhelming company. Can we give the picture any higher commendation? These four kneeling men, well draped in their black costumes, whose defined characteristic heads are modelled as by a sculptor, appear in bold relief on a lightly-brushed bituminous background. These alone suffice to save from oblivion the name of Peter Meert, and place him among the most remarkable portrait-painters of his time. Unfortunately, his other works have probably perished; all we know by him is this masterpiece in Brussels and "Two Persons Seated by the Sea Shore" in the Museum of Berlin.

*Mechlin.**—The family of the FRANCHOYS is the first we meet in the ancient residence of Margaret of Austria. Its head, LUCAS THE ELDER (1574—1643), was painter to the court. We have seen the last son, LUCAS THE YOUNGER (1616—1681), studying under Rubens. PETER, the eldest (1606—1654), entered the studio of Gerard Zeghers, and left far behind the inferior talents of his father and brother. Like

* See *L'Histoire de la peinture et de la sculpture à Malines.* By Emm. Neefs.

Boeyermans, who worked with him under Zeghers, he continued the manner of Van Dyck. He was re-

FIG. 92.—PORTRAIT OF GILBERT MULZARTS, PRIOR OF THE ABBEY OF TONGERLOO.—*Peter Franchoys.*
(Museum of Lille. 4 ft. 8½ in. × 3 ft. 3 in.

nowned for his portraits, which, both in Belgium and France, are now very scarce. We know one in Lille (Fig. 92), one in Dresden, and one in Cologne; to these we must add the half-length figure called "The Last Drop," in the possession of the Royal Museum in Brussels. This work, exceptional in the intensity of life it betrays, full of originality in the expression, and charm in the colouring, is indeed a masterpiece.

After the Franchoys family came the HERREGOUTS, of whom little can be said; then GILES SMEYERS (1635—1710), who has in the Museum of Brussels two "Scenes from the Life of St. Norbert." These are large and flowing compositions, in which the dominant blue and silvery tones, which time has paled, blend harmoniously. We see the great school of Rubens becoming gradually weaker. Smeyers, who, though wanting in power, was not a colourist without charm, is the last of its talented disciples.

Bruges.—The glorious city of Van Eyck and Memling—which, thanks to the Pourbus family shone with momentary lustre in the sixteenth century, saw in the seventeenth the family of the VAN OOSTS close its artistic history. Among the five painters who bore this name, the most celebrated is JAMES THE ELDER (1600—1671), who represented the school of Rubens in the former capital of the Dukes of Burgundy. His portraits are far superior to the religious pictures which ornament the churches of his native city, and in which the influence of the Carracci is paramount; they give the measure of his manly talent. Not un-

frequently did Van Oost seek to give his portraits the dignity of a picture by representing his models in the exercise of their profession. "The Churchman Dictating a letter to a Young Clerk" (Museum of the Academy in Bruges), and a "Philosopher in Meditation" (St. John's Hospital), are painted with great spirit, and, by their colouring and their realism, they remain essentially faithful to the national traditions. The Elder Van Oost had two sons who adopted painting as a career; JAMES THE YOUNGER (1639—1713), who copied the manner of his father, is alone known to us. For a space of about forty years he lived in Lille, and this city possesses a great many of his works. He has, however, various pictures of religion in the churches of Bruges, where we see also the compositions of PETER BERNAERDT, JOHN MAES (?—1677), NICHOLAS VLEYS (?—1703), and LOUIS DEDEYSTER (1656—1711), his feeble and inanimate contemporaries.

*Ghent.**—Gaspard De Crayer settled in Ghent, and there became the centre of a certain artistic movement which produced several painters of relative merit. NICHOLAS DE LIEMAECKERE, surnamed "Roose" (1575—1646), who studied with Rubens in the studio of Otho Vaenius, and assisted De Crayer in several works of mere decoration; ANSELM VAN HULLE (1594—1665-8), ANTHONY VAN DEN HEUVELE (1600—1677), and

* See *Recherches sur les peintres et sculpteurs de Gand, au xvie, xviie et xviiie siècles.* E. De Busscher.

JEAN VAN CLEVE (1646—1716), were the pupils of De Crayer, and possessed in a greater or lesser degree some of his qualities—his dramatic imagination, his ardent colouring, or the skill of his brush. Van Clève, far superior to his two colleagues, succeeded in likening his style to that of his master, whom he sometimes runs very close. Two of his productions, remarkable in an equal degree by the arrangement of the composition, the dignity of the attitudes, and the elevation of the expression—"The Infant Jesus Crowning St. Joseph" (Museum of Ghent) and the "Martyrdom of St. Crepinus" (Church of St. Michael)—might be ascribed to De Crayer without in any way injuring his reputation.

*Liège.**—The city of the Prince-Bishops, suddenly emerging from the lethargy in which she had been sunk since Lambert Lombard, also contributed artists whose talent had been matured by the genius of Rubens. The earliest is Gerard Douffet, whom we have seen in Antwerp in the workshop of the master, and who in his turn instructed BERTHOLET FLÉMALLE (1614—1675). On his way back from Italy Flémalle stopped in Paris, where he was honoured with the patronage of Mary of Medici. It was for this princess that he decorated, in 1644, the arched ceiling of the Church "des Carmes de Vaugirard." This is a curious specimen of painting, in this sense—that it is the earliest example in France of the vaulted

* See *l'Histoire de la peinture au pays de Liège*. By J. Helbig.

roof of a church being painted bodily.* Bertholet Flémalle, whose manner was strongly impressed with the Italian decorative art in the age of decay, instructed two pupils—JOHN CARLIER (1638—1675), whose works were remarkable for their great spirit, and the celebrated GÉRARD DE LAIRESSE (1641—1711). The latter artist left Liège for Amsterdam, where he sought to initiate the contemporaries of Chevalier Van der Werff in the classical beauties of Lebrun. A Belgian instructing Dutchmen in the traditions of the classical school of Paris!—that was too complicated a cosmopolitism for the ingenuous followers of John Vermeer and Peter De Hooghe. It was fatal to them; and, the general circumstances of the time assisting in the work of destruction, De Lairesse hastened the downfall of the Dutch School.

* Ed. Fétis: *Les peintres belges à l'étranger*, vol. ii., p. 374.

CHAPTER XXVII.

THE FLEMISH PAINTERS ABROAD.

THE impulse which carried Flemish artists abroad during the seventeenth century, while it did not manifest the wonderful activity of the preceding period, nevertheless offers a most interesting study. Foremost among such artists we must place the elegant figure of Van Dyck, who appears at the Court of Charles I.; then Suttermans, painter to the Medici; Pourbus, Champaigne, and Van der Meulen, painters to the Kings of France.

FRANCIS POURBUS THE YOUNGER (1569—1622) has no claim to be assigned to any particular country, for he pursued his labours in the Netherlands as assiduously as in Italy and in France. The Duke of Mantua, Vincent of Gonzaga, saw Pourbus in 1599 at the Court of Albert and Isabella, and, charmed with his talent, took him in his service. Thus the artist spent nine years in Mantua (1600—1609), sharing with Rubens the title of Painter to the Duke. During this period he painted the portraits of many persons of high rank, while he also worked at the collection of "the most beautiful women in the world, whether

FIG. 93.—PORTRAIT OF HENRY IV.—*Francis Pourbus the Younger.*
(Museum of the Louvre. 1 ft. $2\frac{3}{4}$ in. × $9\frac{3}{4}$ in.)

princesses or private ladies"—a collection interesting to the highest degree, on which M. Armand Baschet has given us most curious details.*

Pourbus journeyed to Paris on a mission from his sovereign on two separate occasions—in 1606 and 1609. The warmth of his reception and the number of commissions which he received from Mary of Medici and her Court induced him to renounce Italy for France. From that time he finally settled in Paris, where he occupied an honoured position with the title of "Painter to the Queen." It is a fact worthy of remark that the works of an artist thus occupied should be so little known. Of the paintings which he must have executed in Brussels one only is mentioned —the "Ball at the Court of Albert and Isabel" in the Museum of the Hague, and the portraits of Albert and Isabel in the Museums of Stockholm. But what has become of all those which he painted in Mantua? The Ducal Collection being dispersed in 1627-28, the greater part of its works were carried to England; a little research, and we should probably discover here some fragments at least of the celebrated "Chamber of Beauties."

His Parisian productions are better authenticated. "Henry IV.," to be admired in the Louvre (Fig. 93), is almost classical. The portraits of Mary of Medici (Louvre, Prado, and Valenciennes), of Ann of Austria (Prado and Rothan Collection), of Louis XIII., and Gaston of Orleans (private collections), are also highly

* *François Pourbus, peintre de portraits à la cour de Mantoue*, *Gazette des Beaux-Arts*, 1868, vol. xxv., pp. 276 and 438.

valued works. In Paris the artist also executed several religious compositions for churches, two of which are in the Louvre. He adorned with portraits the apartment, formerly called the Hall of Paintings, now the Apollo Gallery, and painted for the Hôtel de Ville a series of large canvases, chiefly portraits, which were destroyed in the revolution of 1789, though several fragments are still to be seen in the Hermitage.

Neither Francis Pourbus the Younger nor his father, Francis the Elder, ever obtained the grand effectiveness of the celebrated portraitists; nevertheless, both were true artists, and, as M. Armand Baschet so justly remarks, "painters capable of producing a masterpiece, delighting in well-doing, lovers of perfection in detail, and excellent practitioners." In Paris Francis Pourbus (II.) instructed a pupil who, during the whole course of his long life, was as well occupied as his master, and who enjoyed an equal degree of honour: this was Justus Suttermans, of Antwerp.

Italy.—The portrait painter in highest repute in Florence in the seventeenth century was not an Italian, but this very pupil of Pourbus, of whom we have just spoken, JUSTUS SUTTERMANS* 1597—1681), appointed painter to Cosmo II., Ferdinand II., and Cosmo III. de' Medici. The collection of his historical portraits, extending over more than half a century, offers most precious documents for the

* Ed. Fétis: *Les peintres belges à l'étranger.* Brussels, vol. i., p. 257.

annals of Tuscany and the history of this celebrated dynasty.

Having studied in Antwerp under William De Vos, and afterwards in Paris under Pourbus, and having sojourned three years in this city, Suttermans arrived in Florence a few years only before Van Dyck. Cosmo II. immediately took him in his service, and the name of the artist was soon famed in the whole of Italy and Austria. He was called to Vienna by the Emperor Ferdinand II., to Parma by the Grand-Duke Edward I., to Mantua by Ferdinand of Gonzaga; and to Rome, where he executed the portraits of Urban VII. and the Barberini, and somewhat later those of Innocent X. and the Panfilia; lastly, he left brilliant traces of his passage in Modena, Ferrara, Genoa and Inspruck.

Suttermans was on friendly terms with Rubens, who executed for him the picture, the "Evils of War" (Pitti Palace), and with Van Dyck, who has left us the artist's portrait in his "Iconographie." Suttermans was also an historical painter, if we judge from a large decorative panel—about twenty feet six inches in length—composed with great skill, and representing the "Senate of Florence swearing fidelity to the Child-King Ferdinand II." (Uffizi). His portraits enrich nearly all the public or private galleries of central Italy. We have counted as many as six in the Uffizi, twelve in the Pitti Palace, eighteen in the gallery of the Count of Corsini in Florence, five in the Academy of Fine Arts in Lucca, &c.*

* Principal works: *Galileo* (Uffizi), Fig. 94; *The Prince of Den-*

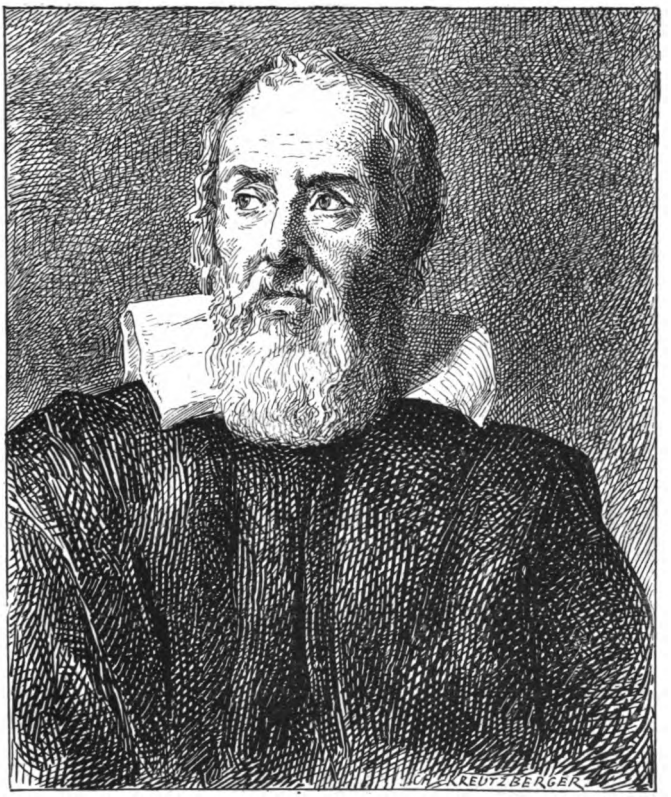


FIG. 94.—GALILEO.—*Justus Suttermans.*
(Museum of the Uffizi at Florence. 1 ft. 10½ in. × 1 ft. 7½ in.)

mark (Pitti); *A Young Woman* (Acad. of Fine-Arts in Lucca); *Cardinal Leopold of Medici* (ditto) *Cardinal Corsini* (Corsini collection in Florence); *Mary Magdalen of Austria* (ditto, Fig. 95); *Ferdinand II. of Medici* (Pitti); *Vittoria della Ravere* (ditto); *Puliciani and his Wife* (Uffizi); *Portrait of the painter* (ditto); *Spinola* (Museum of Edinburgh); the *Archduchess Claudia* (Museum of Vienna); the

The half-length portrait of Galileo (Fig. 94), is his masterpiece. The illustrious astronomer inspired the artist; his eloquent glance, his inspired countenance from which light seems to spring, his rude white beard, his severe dress; all this enveloped as it were by the chiaro-oscuro of the background is handled in a masterly style, free from useless details, and admirably painted, designed and modelled. In Lucca he has the portrait of a young woman which is of indescribable charm. We do not fear to say that, after Rubens, Van Dyck, and Cornelius De Vos, the Flemish school of the seventeenth century can boast of no better portraitist than Suttermans.

His brother JEAN joined him in Florence, and accompanied him to Vienna, where he took up his residence.

The Medici, at least Duke Matthias, also protected LIÉVIN MEHUS of Oudenaerde (1630—1691)* who was the pupil of Peter Cortona, and at once portraitist, landscapist, and historical painter. His "Abraham's Sacrifice" (Museum of the Uffizi) is a good composition and full of action; and his "Man's Portrait" (Corsini Collection, Florence) an expressive and vivid painting, executed in a broad and powerful style.

Senate of Florence swearing fidelity to the Child-King Ferdinand II. (Uffizi); the *Magdalen* (ditto).

* Fétis: *Les peintres belges à l'étranger*, vol. i., p. 191

FIG. 95.—MARY MAGDALEN OF AUSTRIA, WIFE OF COSMO II. OF MEDICI.—*Justus Suttermans.*
(Corsini Collection, Florence.)

Another Antwerpian, JEAN MIEL (towards 1599—1664),* became painter to the Duke of Savoy, Charles Emmanuel, in Turin. He generally painted

* Fétis: *Les peintres belges à l'étranger*, vol. i., p 315.

genre subjects, and has enriched the collections of the Louvre, the Hermitage, the Prado, the Uffizi, Turin, and others, with landscapes, with figures and animals, the meet of the hounds, pastorals, and village dances, all small but ingenious compositions, in which the actions and expression of the *dramatis personæ* prove the painter to have been an intelligent observer of popular manners. After Suttermans, Mehus and Miel, we must yet mention, in Rome, the two portrait painters LOUIS PRIMO (1606—1668), surnamed *Gentil*, and FERDINAND VOET (who painted in 1640—91), both painters to the Pontifical Court; in Mantua, JAMES DENYS (1644— aft. 1659?), and ROBERT DE LONGÉ in Piacenza, both of whom have left religious paintings in the churches of their respective towns; in Venice, DANIEL VAN DYCK (1599—1670?) was inspector of the Gallery of the Duke of Mantua; lastly, in Genoa, the animal painter JOHN ROOSE (1591—1638), surnamed *Rosa*, who was still living in Genoa when the brothers De Wael took up their residence in that city, and who, at a later period, came to Anthony Van Dyck for lessons.

England.—The brilliancy of the Court of Charles I. could not fail to attract other Flemish artists besides Van Dyck. We have seen Peter Thys, Van Leemput, Van Belcamp, and Van Neve, taking place around the master; Van Diepenbeeck worked for the Duke of Newcastle, John Siberechts for the Duke of Buckingham, while the Prince of Wales, afterwards Charles II., appointed Francis Wouters his own painter. Chrono-

logically speaking, we ought to have mentioned before those names that of PAUL VAN SOMER (1576?—1624), of Antwerp, the portraitist of King James I.*

This artist, whose works are often mistaken for those of the Dutch painter, Daniel Mytens, is hardly known beyond the museums and galleries of England. In Hampton Court he has the portraits of James I. and his Queen, and those of the King and Queen of Denmark. Waagen, who has seen a certain number of this artist's paintings in the private collections of the English nobility,† speaks in terms of high commendation of his colouring and his skill. He mentions specially the portraits of Lord Bacon (Cowper collection), and of Lord and Lady Arundel (Norfolk collection). Van Somer was represented in the Exhibition of Manchester with nine portraits, among which Bürger mentions that of the Countess of Mandeville, in bridal costume, as a work of no ordinary merit.

In 1616 the artist was working in Brussels, when the *Chambres des Comptes* of Brabant commissioned him to paint the portraits of Albert and Isabel; and eight years later he ended his career in Amsterdam.

All these Flemish portrait-painters were the real forerunners of the English school; Van Dyck was its great initiator; Reynolds (1723—1792), and Gainsborough (1727—1788), its first great artists. The

* Walpole: *Anecdotes of Painting in England*, vol. ii., p. 5. 1782.

† See also on the treasures of these private galleries a number of articles which have appeared in the *Athenæum*, under the titl : *Priv te Collections of England.*

English masters knew how much they owed to the painter of Charles I., and did not shrink from doing him homage. "We shall all go to heaven," said Gainsborough to Reynolds, on his death-bed, "and we shall have Van Dyck with us."*

France.—Under Henry IV., Louis XIII., and Louis XIV., a real colony of Flemish artists had settled in Paris, several of whom contributed, in 1648, to the foundation of the Royal Academy of France. We have mentioned already the names of Pourbus, Van Thulden, De Mal, Justus of Egmont, de Boel, Flémalle and Genoels; but our duties as a recorder would be incomplete were we to forget to mention JAMES FOUCQUIER (1580?—1659?), a landscapist who had studied under Rubens, and whom Louis XIII. employed in the decoration of the Louvre; NICAISE BERNAERTS (1620—1678), better known as *Nicasius*, a talented animal painter who worked for the Gobelins, and who instructed Francis Desportes, one of the best animal painters of France; VAN BOECK, surnamed *Van Boucle* (?—1673,) also an animal painter who learnt his art from Snyders; finally, LOUIS FINSON, an historical painter and portraitist of talent, who habitually signed his works *Finsonnius belga brugensis* (towards 1580—1632?), and who settled in Provence, where his principal productions are to be seen.†

* Ern. Chesneau: *The English School of Painting*, translated by L. N. Etherington, p. 33.

† De Chennevières: *Recherches sur la vie et les ouvrages de quelques peintres provinciaux*, vol. ii., Paris, 1850.

FIG. 96.—THE PASSAGE OF THE RHINE.—*Adam-Francis Van der Meulen.*
(Museum of the Louvre. 1 ft. 7½ in. × 3 ft. 7 in.)

After the death of Francis Pourbus, one of his compatriots, PHILIP OF CHAMPAIGNE (1602—1674), who was appointed painter to Ann of Austria, inherited the Royal favour. The French and the Flemish schools both claim this artist; and, in truth, he belongs to both. Several of his figures—more especially his portraits—by their breadth of execution and the boldness of their colouring, partake of the character of the Flemish School; others, in greater number, by their delicacy, their correctness of design, and their discreet ordering, unmistakably bear the stamp of the French contemporary school. At the age of nineteen Champaigne set out for Paris, where he met Poussin, and a friendship sprung up between them which exercised a strong influence on the young painter's style. Overwhelming commissions awaited him from the Court, the ministers of state, the clergy, and private amateurs; and his productions became countless. He worked especially for Port Royal and the members of that celebrated community—Pascal, Jansénius, Arnauld d'Andilly, Saint Cyran—to whom he was bound by the strongest ties of affection, and whose features he has handed down to us. The greater part of his works have remained in France. The Louvre posseses twenty-three of his pictures, among which the "Dead Christ" and the portrait of Richelieu, are reckoned among his best productions. In the Museum of Brussels, his native city, we admire a "St. Ambrose," which clearly shows the Flemish origin of the painter. Philip of Champaigne instructed his nephew, JEAN-BAPTISTE (1631—

1681), who imitated his style, but with inferior power.

ADAM-FRANCIS VAN DER MEULEN (1632—aft. 1693) * succeeded Philip of Champaigne, and depicted the campaigns of Louis XIV. It was Colbert who, influenced by the advice of Lebrun, invited him to Paris. Van der Meulen began with cartoons for the Gobelins; but afterwards, dating from the invasion of the Spanish Netherlands (1667) to the taking of Charleroi (1693), he was constantly occupied with the representation of warlike scenes. Brush in hand, he was present at all the great feats of arms—the siege of Lille (1667), the taking of Dôle (1668), the passage of the Rhine (1672), (Fig. 96), the taking of Maestricht (1673), and of Dinant (1692), &c.

The most important part of his works is in the Louvre and in Versailles, but the Museum of Douai has a large equestrian portrait of Louis XIV. Van der Meulen continued the traditions of the Flemish painters of battle scenes, but more especially those of Snayers, his master. He more often depicted those episodes of war—sieges for the most part—which Louis XIV. preferred, and his works are valuable, chiefly by the historical facts which they bring back to memory. Van der Meulen died about 1694. The engraver Peter Van Schuppen has left us his portrait.

* And not, as he has been generally called, Anthony-Francis. See A. Jal.: *Dictionnaire Critique de Biographie et d'Histoire* (Paris, 1867, p. 860), and Alph. Wauters: *Les Tapisseries Bruxelloises*, p. 259

The family of the VAN SCHUPPEN, painters and engravers, was also of Flemish origin. The father, PETER (1623—1707), a pupil of Nanteuil, was successively employed by Prince Eugene of Savoy and by Colbert. The son, JAMES (1669—1751), who was instructed by Largillière, has portraits in Vienna, Turin, Hamburg, Amsterdam, &c. He spent the greater part of his life in Paris, but afterwards left for Vienna, where he died, with the titles of Painter to the Court and President of the Academy.

JAMES VAN SCHUPPEN was the last of those Flemish painters who acquired fame at the Court of France. The hour of decay had come for the national school, and more than fifty years were to elapse before she would be able to send abroad any other masters worthy of her and her ancient renown.

Note.—The table on the following page, which gives the geographical distribution of a portion of the works of the principal Flemish painters of the seventeenth century, has necessarily been drawn up from imperfect data, and must therefore not be considered as wholly accurate. But, in spite of unavoidable mistakes, its figures, considered generally, will tell more eloquently than words could do of the wondrous facility and productiveness of the early Flemish masters.

	MUSEUMS.	Rubens.	Vandyck.	Jordaens.	Snyders.	Fyt.	Teniers.	Brauwer.	Craver.	Velvet Breughel.
Germany.	Munich	77	42	3	7	5	28	18	—	35
	Dresden	35	19	1	11	5	24	6	—	33
	Cassel	15	15	9	3	4	6	3	2	3
	Berlin	18	13	1	4	4	8	7	1	5
	Schwerin	9	3	1	—	2	8	1	—	5
	Brunswick	3	6	6	2	2	5	—	—	4
	Gotha	7	3	1	—	—	6	1	—	7
	Frankfort	6	2	1	1	1	7	3	—	2
	Stuttgart	3	3	1	—	1	4	2	—	6
	Cologne	4	4	5	—	—	2	2	1	1
	Augsburg	4	5	1	1	1	—	—	—	6
	Hanover	3	6	—	2	—	2	1	—	2
	Darmstadt	1	3	1	1	2	2	2	1	2
Great Britain.	London (Nat. Gallery)	14	6	—	—	—	19	—	—	—
	Hampton Court	1	7	—	4	—	5	—	—	1
	Edinburgh	2	4	1	4	2	2	—	—	—
	Private Galleries	184	350	14	46	4	226	10	4	13
Austria and Hungary.	Vienna Museum	44	26	1	7	5	16	1	3	7
	,, Gallery Liechtenstein	30	31	5	4	8	17	1	—	5
	,, Gallery Czernin	3	5	—	2	—	3	3	1	1
	,, Acad. of Fine Arts	13	5	3	—	4	7	2	1	4
	Pesth	7	4	3	1	2	3	2	—	3
Belgium.	Brussels	18	5	7	1	2	7	2	14	2
	Antwerp	23	7	9	3	2	5	—	1	—
	Churches and Public Buildings	33	14	7	4	—	5	—	77	2
Denmark.	Copenhagen	4	2	3	2	—	1	—	—	1
Spain.	Madrid (Prado)	66	21	8	22	9	52	3	1	53
France.	Paris (Louvre)	54	24	8	13	5	34	5	3	9
	Lille	8	5	7	2	—	3	—	2	1
	Provincial Museums	14	6	16	12	3	18	2	8	6
Holland.	Amsterdam	3	3	1	2	—	4	2	2	5
	The Hague	6	6	2	2	—	2	—	—	—
Italy.	Florence (Uffizi and Pitti)	17	11	2	1	1	2	2	1	4
	Rome (Museums and Private Galleries)	18	20	—	—	—	7	—	1	16
	Turin	10	14	1	6	1	4	1	2	7
Russia.	St. Petersburg	63	38	14	13	2	40	5	3	11
Sweden.	Stockholm	16	10	2	5	5	4	—	—	7
United States.	New York	3	1	3	2	3	2	—	1	2
		839	749	148	190	85	590	87	130	271

Fifth Period.

EIGHTEENTH CENTURY.

FALL OF THE SCHOOL.

CHAPTER XXVIII.

THE historian's wish is to pass rapidly over this unfortunate period.

After the dazzling brilliance of the seventeenth century it is painful to be compelled to linger in the dark shades of the eighteenth.

With the closing of the Scheldt came the ruin of the country; foreign commerce was reduced to a mere tradition, Antwerp was but the shadow of what she had been in the previous century. One simple fact will suffice to show the utter decay in which the splendid city, so lately queen of the West, had fallen: in 1665, the arrival of a foreign ship created such enthusiasm that the magistrates presented her captain with a gift from the Town Council. Brussels was not less tried; in 1695 the town suffered an infamous and useless bombardment at the hands of the Duke of Villeroi, and many years elapsed before she could rise from her ruins. When, in 1714, the Peace of

Rastadt transferred Belgium to Austria, the country, which was little better than an exhausted province, surrendered itself, without a struggle, to its new masters.

National art is always a faithful reflex of the public mind, and the low state to which it had fallen plainly manifests the universal depression. This is the time of GASPARD VAN OPSTAL (1654—1717) and of ROBERT VAN OUDENAERDE (1663—1743), both painters of sacred history and of portraits; of VICTOR HONORÉ JANSSENS (1664—1736), whose large allegorical and historical pictures (pot-boilers) so long excited admiration in Brussels; of MARK VAN DUVENEDE (1674—1730) who was one of the founders of the Academy of Bruges; of HENRY GOOVAERTS (1669—1720) and of ANDREA LENS (1739—1822), and his feeble attempts at the representation of mythological subjects. When one of the historical painters of the time tested his talent in portraiture, then, and only then, some faint glimmer of the national genius lit up his work and endowed it with comparative merit, in the midst of this impoverished period. Among these superior works we may cite the large portraits of "JEAN VAN ORLEY" (1665—1735), for instance, the portrait of Charles II. of Spain on horseback, in the Hôtel de Ville of Brussels, and the life-size picture of Philip V. in that of Mechlin; we must mention also the portrait of BALTHAZAR BESCHEY (1708—

1776), painted by himself, which is in the Museum of Antwerp.

One artist alone had preserved some of the vigour of the heroic age, and possessed a few of its great qualities. He proved that the art of painting was not yet dead in Belgium, and to him the eighteenth century owes the solitary name which it adds to the list of painters in the grand style.

PETER VERHAEGEN (1728—1811) was painter to Prince Charles of Lorraine, governor of the Austrian Netherlands. Maria Theresa, having taken the artist under her protection, enabled him to visit France, Italy, and Austria. He remained for some time in Vienna, and was honoured with the title of premier painter to the Imperial Court. His "Presentation in the Temple" (Museum of Ghent), and other pictures in the churches and convents of Louvain and the neighbourhood, show the energetic nature of his talent and the brilliancy of which he was capable. In the midst of this time of decay and perverted taste he always remained an ardent and true admirer of Rubens. He is the last of the disciples of the great master, and holds in the Flemish school the place which Tiepolo occupies in the Italian, and Goya in the Spanish school.

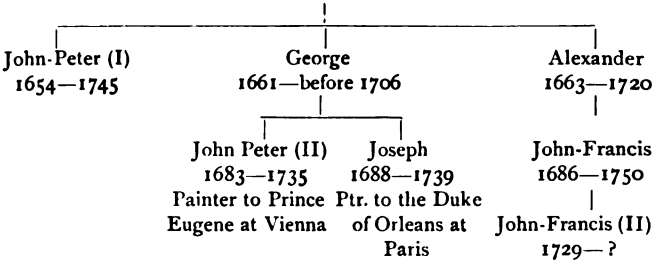
In *genre* subjects we can mention only one artist of talent. It is not the painter of isolated figures, LA FABRIQUE (1649—1736), nor THEOBALD MICHAU, who painted landscapes and country scenes (1676—1765); still less JEAN HOREMANS (1682—1759), painter of country interiors. BALTHAZAR VAN DEN

BOSSCHE (1681—1715), was by far the most talented of these artists. His picture in the Museum of Antwerp, representing the "Reception du bourgmestre del Campo au local du serment de l'arbalète," is an interesting and refined work, the figures are well grouped, and there is great reality in their attitudes. This painting is also remarkable for a certain originality of interpretation, which was indeed a merit at a time when the majority of artists were content with a servile and spiritless imitation of earlier works.

Battle scenes were frequently depicted, but they were all devoid of originality; CHARLES VAN FALENS (1683—1733), JOHN PETER (1654—1745), and JOHN FRANCIS VAN BREDAEL (1686—1750) only sought to imitate Ph. Wouwerman; CHARLES BREYDEL (1678—1744), copied Van der Meulen.

P.V.B.

PETER VAN BREDAEL OR VAN BREDA, 1629—1719.



The landscape painters, following the example of De Witte and Genoels, continued to wander sadly

among the ruins of Roman scenery. HENRI VAN LINT, surnamed Studio (? aft. 1725). FRANS and PETER VAN BLOEMEN, the first surnamed Orizonte

FIG. 97.—LANDSCAPE; DRAWING.—*Balthazar Ommeganck.*
(Museum of the Louvre.)

(1662—1748),* the second Standaert (1657—1720), never tired of depicting Italian landscapes. They failed, however, to gain renown, and are lost among the imitators of Poussin. It was not until the end of the century that a return to the painting of home scenes was success-

* Siret: *Les Van Bloemen* (*Journal des Beaux-Arts*, 1870).

fully attempted. BALTHAZAR OMMEGANCK (1755—1826) has left us landscapes which were much praised in his day. They are picturesque, his trees are traced with great delicacy, and he evinces a true appreciation of nature (Fig. 97). The great care which he bestowed on his shepherds and their flocks earned for him the name of the "Racine des Moutons," nor indeed is the title inappropriate—for his sheep are painfully elaborated, and their fleeces white and lustrous. Nevertheless, this name might be applied with still greater truth to EUGÈNE VERBOECKHOEVEN (1798—1881), the most celebrated among the pupils of Ommeganck. We have yet to mention PETER SNYERS (1681—1752), who painted flowers and landscapes; ADOLPHUS and ADRIAN DE GRYEFF (1670?—1715?),* painters of both dead and living animals, and MARTYN GEERAERTS (1707—1791), who was especially successful in monochrome, and whose imitation of sculpture was well calculated to deceive the most practised eye. These few names, alas! exhaust the list of the painters of the eighteenth century who deserve any commendation. We could lengthen this list considerably if we chose, so numerous are the names inscribed at the Academy or in the books of St. Luke. But the Academy had not fulfilled the hopes of its eminent founder, David Teniers, and it was powerless to arrest decay; nor had the Institute of the Carracci, at Bologna, been more successful.

* Pinchart: *Histoire de la tapisserie de haute lice dans les Pays-Bas*, p. 109. Van den Branden: *Geschiedenis*, &c., p. 1106.

It is a question whether such establishments, which are so useful to the progress of the industrial arts, are equally favourable to the development of the fine arts. Judging from the benefits they have hitherto conferred we may be permitted to doubt it.

However this may be, at the end of the eighteenth century the Academies of Antwerp, Ghent, Brussels, and Bruges appeared to exist for the sole purpose of witnessing the death-struggle of the Flemish school. The dreariest night reigned in the birthplace of Van Eyck and Memling—in the cities where Van der Weyden and Van Orley lived, which witnessed the triumph of Rubens and Van Dyck.

Suddenly the thunder of Jemmapes was heard (1792). Dumouriez' soldiers, in rags, though victorious, entered Brussels, and the "Rights of Man" were proclaimed. Then the few Belgian artists, roused from their *far niente*, remembered that a native of Bruges, JOSEPH SUVÉE (1743—1807), was at the head of the Academy of France, and they went to hail in the horizon of Paris, the rising star—LOUIS DAVID.

Sixth Period.

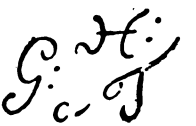
NINETEENTH CENTURY.

THE BELGIAN SCHOOL.

CHAPTER XXIX.

THE CLASSICAL AND THE ROMANTIC PAINTERS.

AT the beginning of the nineteenth century there only remained in Belgium one artist who still believed in the ancient national traditions: this was the president of the Academy of Antwerp, WILLIAM HERREYNS (1743—1827).* His execution was a reflex of that of earlier masters; nevertheless, he had been powerless to stem the current which carried the school toward French classicism, when, in 1815, Louis David (1748—1825), whom the Restoration had proscribed, came to fix his residence in Brussels.



And now followed a period of lethargy for the

* Full lengths of Charles VI. and of Leopold II. of Austria (Hôtel de Ville of Mechlin); *The Adoration of the Magi* (Museum of Brussels); *The Death of Christ* (Museum of Antwerp).

Belgian school, extending over the fifteen years during which Belgium and Holland were united under one rule. In spite of the efforts of several of the heads of schools and *chefs d'atelier*, such as Herreyns and Van Brée; in spite of official encouragements, which were distributed on a large scale, painting was not able to free itself from the obscure depths in which a century of decay had plunged it. FRANÇOIS (1759—1851), VAN HUFFEL (1769—1844), ODEVAERE (1783—1859), painter to King William I. of Holland, PAELINCK (1781—1839), painter to the Queen, and MATTHEW VAN BRÉE (1773—1839),* painter to the Prince of Orange, have not produced among them one single work of note.† Artists still devoted all their energies to the painting of Greek and Roman heroes, and considered that the first, if not the only qualities of a painter were correctness of design, studied elegance in composition, and sculptural simplicity of expression.

A reaction was inevitable, especially in Belgium, although the presence of David, the head of the classical school, possessed as he was of great and fine qualities, delayed it for a few years. When the reaction came it was the more violent for the hindrance it had suffered. In Antwerp it partook of the character of a protest by the national art against foreign influence.

* F. Bogaerts: *Mathieu Van Brée.* Antwerp, 1842.

† *The Invention of the Cross*, by Joseph Paelinck (Church of St. Michael, Ghent), nevertheless obtained a wonderful success when it first appeared. See Alvin: *Éloge funèbre de J. Paelinck.*

FIG. 98.—PORTRAIT OF LOUIS DAVID.—*François Navez.*
(Portaels Collection, in Brussels. 2 ft. 4¼ in. × 1 ft. 11½ in.)

FRANÇOIS NAVEZ (1787—1869)* then occupied the first rank among national painters. He was a brilliant follower of David, and, like him, a portrait-painter of no ordinary merit, imbued with a high sense of individuality in his sitter, great facility in rendering expression, and an action somewhat resembling that of the old masters. The portrait of Louis David (Fig. 98), Navez' own portrait in the Portaels Collection, Brussels, the group of the De Hemptinne Family, that of Professor Van Meenen in the University of Brussels, are amongst the most remarkable of his numerous portraits, while "Hagar in the Desert," in the Museum of Brussels, and the "Spinners of Fundi," in the Pinacothek of Munich, rank among his best pictures.

Navez was also an eminent *chef d'atelier*. He opened his painting-room freely to all, and in spite of his numerous productions found leisure to instruct a whole generation of artists. Though a classical painter, he counts among his pupils several talented artists in the romantic style, and, to his greater honour still, he initiated several adepts of the future realistic school. The diversified style and talent of his pupils, Degroux, Alfred Stevens, Ch. Hermans, Portaels, Smits, Baron, Stallaert, Robert and Van der Haert, prove beyond a doubt that the eminent professor never forced upon any of his followers his own idea of comprehending and interpreting nature. Upon the death of David (1825) he inherited his influence for a short time, but, like his illustrious master, he

* Alvin: *Fr. J. Navez, sa vie, ses œuvres et sa correspondance.* Brussels, 1870.

was destined to taste of misfortune and suffer injustice.

The year 1830, which commences the era of Belgian Independence, likewise gave the signal of the struggle between the romantic and the classical schools.

When, a few weeks before the revolutionary days of September, the "Exposition des Beaux-Arts" opened in Brussels, Navez saw rising suddenly to his side a young and ardent pupil of the school of Antwerp, whose ambition it was to dispute with him the leadership of the artistic movement.

GUSTAVUS WAPPERS (1803—1874)* was a doubly powerful rival, for he was endowed with no ordinary talent, and he proclaimed a brilliant and patriotic programme—the finding of the lost track of Rubens and the long-forgotten tradition of the Flemish school. The blow was cruel, but the struggle could not be long nor the result doubtful. Three more years elapsed and Wappers, with a boldly-drawn and really valuable work, planted on the ruins of conquered classicism the victorious standard of the Flemish romantic school. The "Episode of the Belgian Revolution," in the Museum of Brussels, full of unrestrained movement, of exaggerated sentimentality and colour, admirably personifies the revolutionary and enthusiastic school of 1830. A legion of young artists eagerly followed in his steps, and the patriotic infatuation was such, that during ten years their productions, which, though loud and ostentatious, were not absolutely

* Ed. Fétis: *Notice sur Gustave Wappers* (*Annuaire de l'Académie royale de Belgique*, 1884).

without artistic value, were proclaimed national paintings and masterpieces, to the exclusion of all others. This was the time of the "Battle of the Spurs of Gold," in the Museum of Courtrai, and of the "Battle of Woeringen," in the Museum of Brussels, by NICAISE DE KEYSER; of the "Illustrious Belgians," by HENRI DE CAISNE (1799—1852), in the Museum of Brussels; of the "Avenger," by ERNEST SLINGENEYER, in the Museum of Cologne; and of "Judas a Wanderer," by ALEXANDER THOMAS, in the Museum of Brussels.

ANTOINE WIERTZ (1806—1865) also belongs to this period. This artist enjoyed for a time the most astounding renown. He was admired even in his faults, and straightway conducted to the Capitol. "Bow your heads," exclaimed a poet; "this is Homer!" "Humble yourselves," cried a critic, "before this man of genius!" And this talent was mistaken for genius, which, after all, was only the longing to equal at once Homer, Michael Angelo, and Rubens. His "Patroclus," a large and animated composition, and the "Triumph of Christ," 1848 (now in the Wiertz Museum, Brussels), an inspired work, the finest of all his paintings, carried the reputation of their author to its climax.

A noble spirit animates his works, and at times they have the air of an epic poem. Some of his figures are grand; but his means of execution fell very short of his great conceptions, and his work lacks the real qualities that a painter should possess. The pictures by this artist form a separate collection, and adorn the edifice, built as a ruined temple, which

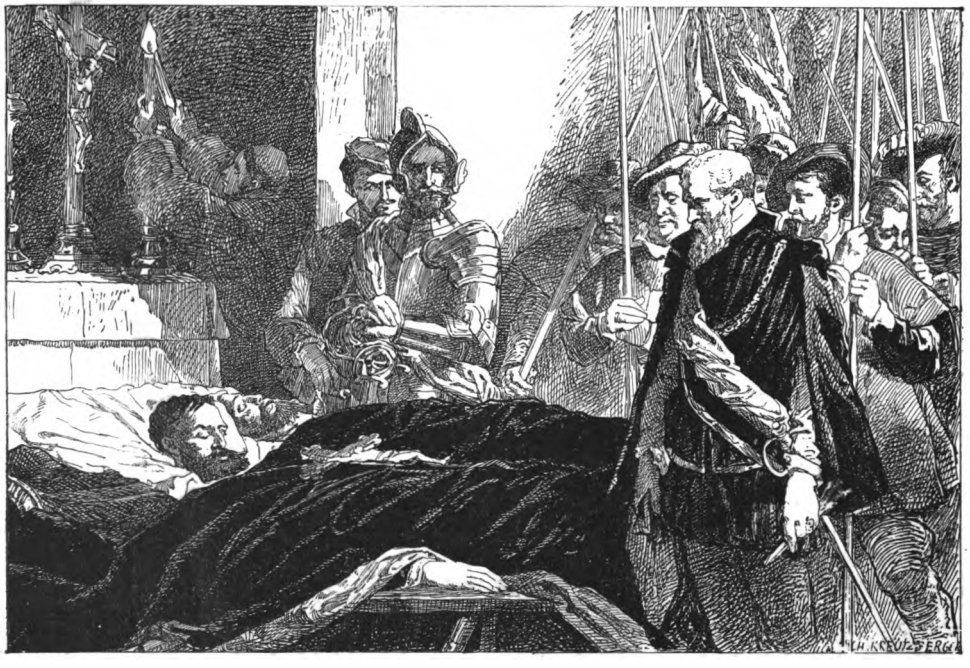


FIG. 99.—LYING IN STATE OF THE COMTES D'EGMONT AND DE HORN.—*Louis Gallait.*
(Museum of Tournai. 7 ft. 2 in. × 10 ft. 4 in.)

the painter inhabited in his lifetime, and is generally known as the "Musée Wiertz." They are well nigh forgotten, and prove once more that in any question of art *vox Populi* is not always *vox Dei*.

An artist, whom nature had made a painter, and study a learned man, then came to mitigate the momentary excitement of those who rejoiced in the thought that Rubens had been equalled. LOUIS GALLAIT, taught in the cold and collected romantic school of Paul Delaroche, and abhorring the exaggeration noticeable in the followers of Wappers, brought into the Belgian school the touching and pathetic element which these painters, absorbed as they were with the material imitation of Rubens, had purposely and affectedly neglected. His first pictures were masterpieces, the "Abdication of Charles V.," now in the Museum of Brussels, the "Lying in state of the Counts Egmont and Horn" in that of Tournai (Fig. 99), and especially the "Last Moments of the Comte d'Egmont," which is in the Museum of Berlin, and at once revealed in their author the science of composition, design and expression, as well as the intelligent choice of his types and the perfect appreciation of the feelings of his figures in their various situations. These three masterly works, painted from 1840 to 1850, will no doubt remain the most perfect monuments of historical painting in that epoch of transition, when artists studied the Middle Ages and the sixteenth century, with an ardour almost equal to that which prompted the research of ancient art at the outset of the Italian Renaissance.

FIG. 100.—THE INTRUDER.—*Baptiste Madou.*
(Museum of Brussels. 2 ft. $9\frac{1}{4}$ in × 4 ft. $\frac{3}{4}$ in.)

Wappers had instructed many pupils in Antwerp; Gallait had, in Brussels, a large numbers of followers, and for several years the struggle lasted as to which should conquer—matter or spirit. In the train of Gallait we remark DE BIEFVE (1809—1881), whose great historical canvas the "Compromise of the Nobles," in the Museum of Brussels, is a painful memento of a temporary success; HAMMAN, the painter of "André Vésale at Padua," in the Museum of Marseilles, and of the "Mass of Adrian Willaert," in the Museum of Brussels; CERMACK, a native of Bohemia, full of vigour and originality; ROBERT, PAUWELS, STALLAERT, HENNEBICQ, &c.

Genre was likewise represented both in Brussels and in Antwerp. In Brussels, JEAN BAPTISTE MADOU (1796—1877),* though not so brilliant a colourist as some of his brother artists in Antwerp, was yet a faithful interpreter of accurate expression and attitudes, and a skilful painter, whose composition was always intelligent. He has painted many a village and tavern scene of the eighteenth century, all of which bear trace of his humorous spirit (Fig. 100). In Antwerp we find J. L. DYCKMANS, who painted the "Blind Beggar," in the National Gallery, and FERDINAND DE BRAEKELEER (1792—1883), who had LEYS for a pupil.

HENRY LEYS (1815—1869)† occupies a distinct

* F. Stappaerts: *Notice sur Jean Baptiste Madou* (*Annuaire de l'Acad. royale de Belgique*, 1879, p. 255). Camille Lemonnier: *J. B. Madou* (*Gaz. des Beaux-Arts*, 1879, vol. xix., p. 385).

† Ed. Fétis: *Notice sur Jean Auguste Henri Leys* (*Annuaire de l'Académie royale de Belgique*, 1872, p. 201). Paul Mantz: *Henri*

place in the history of the Belgian school of the —nineteenth century. Several artists, his master

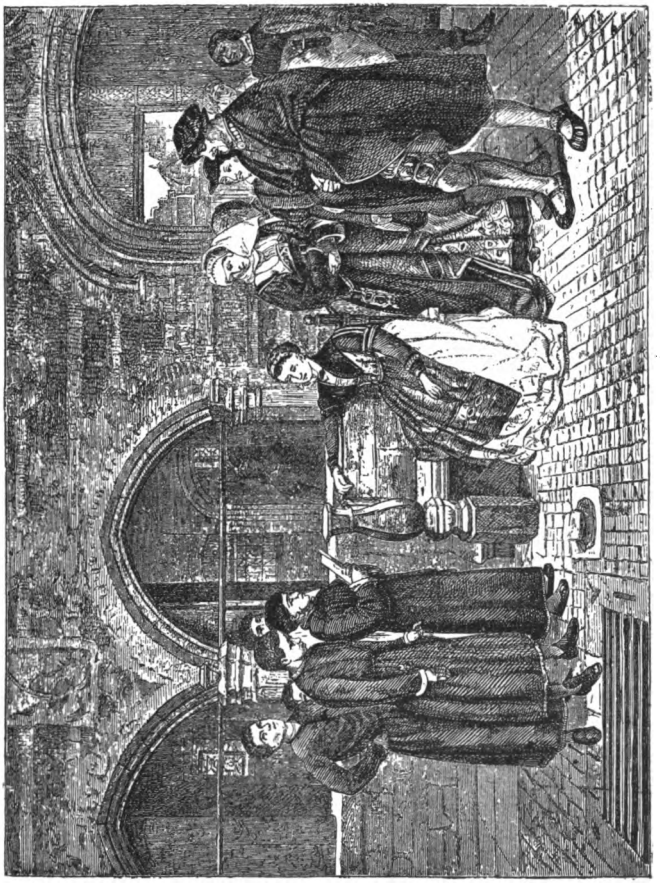


FIG. 101.—LUTHER SINGING HYMNS IN THE STREETS OF EISENACH.—*Henry Leys.*

Leys (*Gazette des Beaux-Arts*, 1866, vol. xxii., p. 300). Ph. Burty: *Eaux-fortes de M. Henri Leys* ibid., p. 467

De Brackeleer, Peter De Hoogh and Rembrandt, successively influenced him at the outset of his career, and his first attempts were modest. He began with "Interiors," "Guard-rooms," and "Scenes from High Life;"* then he gradually turned towards history and chose most of his subjects from the sixteenth century, on which he built his fame. The year 1852 is a most important one in the biography of Leys; a change as sudden as it was complete took place in his manner and modified his ideal. In this year he travelled to Germany, he visited Cologne, Frankfort, Leipzig, Dresden, Prague, Nuremberg, Heidelberg, &c. These picturesque German cities awakened his imagination and brought back memories of Luther, Erasmus, and the Reformation; and with a tact as sure and delicate as it was prompt, he understood their time, he lived in their midst. It was a revolution in his mind; the impression was deep, the result immediate. When he returned from the birthplace of Cranach to the land of Breughel the Elder, his ideas had undergone a complete change; after an interval of three centuries he united in himself the traditions of these two great artists and reproduced the severity of the Saxon master enhanced by the rich colours of the Fleming.

* *Riche et Pauvre* (Museum of Brussels), *Intérieur flamand* (Brugmann Collection at Brussels), and the *Atelier* (Huybrechts Collection at Antwerp), may be considered as striking examples of his three styles before 1852.

It was in the Exhibition of Pictures which took place in Ghent in 1853 that his new manner of painting—his Gothic manner—became apparent.* Towards the end of his career he gave his style more freedom and imprinted on some of his larger works an air of real grandeur. The last specimens of these are the frescoes in his residence and in the great hall of the Communal Council at Antwerp. Here the artist appears to us in the plenitude of his talent; the character of his compositions, the dignity of their ensemble, and the strength of their colouring attain their highest perfection. We do not fear to prophesy that some of the figures in the four large panels at the Hôtel de Ville will rank among the finest creations of the nineteenth century. This new, unexpected, and attractive style of LEYS could not fail to call forth pupils and imitators. Among the former we must name before all others ALMA TADEMA, a native of Friesland, who continues the manner of the master with infinite art, though he has chosen his subjects from different epochs in history; then JOSEPH LIES (1821—1865), who painted the "Evils of War," in the Museum of Brussels; FELIX DE VIGNE (1806—1862), and VICTOR LAGYE.

While LEYS was thus acquiring for himself a European renown in a style entirely his own, and

* Among the best works of his Gothic manner we may cite:—*The Promenade outside the City Walls* (Royal Palace in Brussels); *The Trentaines de Berthall de Haze* (Museum of Brussels); *The Catholic Women* (Van Praet Collection); *The Edict of Charles Quint; Clandestine Preaching by Adrian Van Haemstede; Luther Singing Hymns in the Streets of Eisenach* (Fig. 101); and the frescoes of Antwerp.

which could not but puzzle critics and philosophers of art, a great revolution was taking place in the Parisian studios destined to stir the artistic world to its foundations. From this revolution sprang "realism," which was indeed but a return to the sentiment of the schools of Velasquez, Franz Hals, and the minor Dutch masters. Courbet exhibited in Brussels, in the year 1851, his picture the "Stone Breakers," and immediately he saw the school, of which he was the first disciple, rally to its ranks a number of ardent proselytes, as well as a few learned and talented painters.

The first among his followers, CHARLES DEGROUX (1825—1870), with real talent and a just appreciation of colour and expression, represented scenes from humble life: cottages, garrets, courts and taverns. He sought painful subjects and sad types and was ironically nicknamed "the painter of social inequalities." "Saying Grace," in the Museum of Brussels, and the "Coffee Mill," in the Ravenstein Collection, Brussels, are robust paintings which command admiration.

From that time forward Belgium has produced a whole generation of artists in the realistic style. The deep and searching study of nature has ever elevated and regenerated art. When once the artistic horizon became enlarged every subject was attempted. Genre in its manifold forms animals, views of towns, sea-pieces and rivers; in one word, both still and animated nature found, as in the grand century, their faithful and sincere interpreters.

CHAPTER XXX.

APPENDIX.

IT would be a most unthankful task, if not an altogether impossible one, to try to classify the works of contemporary artists. Quietude and distance of time are required for such a labour. But it may prove interesting and instructive to gather together certain titles of paintings, facts, dates and details, which posterity will take up at some later period and weigh with impartiality ; knowing better than we can, which of them deserves a prominent place, and which it will be necessary to reduce to a humbler level or perhaps to forget entirely.

CHRONOLOGICAL TABLE.

FROM 1851 TO 1884.

1851.— Salon de Bruxelles : "Last honours rendered to the Counts Egmont and Horn" (Museum of Tournai, Fig. 99); "Fête given to Rubens by the Corporation of Arquebusiers" (Museum of Antwerp), and the "Burgomaster Six at the house of Rembrandt," by Henri Leys.

1853.—Salon de Gand : "Frans Floris on his way to a fête of the Corporation of St. Luke," by Henri Leys.

1854.—Salon de Bruxelles : "Promenade beyond the City Walls," by Henri Leys (Palace of Brussels); "The Widow," by Fl. Willems (Collection Van Praet, Brussels) ; "The Intruder," by Madou (Museum of Brussels, Fig. 100) ; "Adrian Willaert playing his Mass in the Monastery at Bruges," by Hamman (Museum of Brussels).

1855. —International Exhibition of Paris.—114 Belgian artists sent 223 pictures to this exhibition. Medal of Honour: Henri Leys (history); 1st Class Medals: Fl. Willems (*genre*); 2nd Class Medals: Verlat (history and animals), Portaels (history), Madou (*genre*), Joseph Stevens and Robbe (animals), Van Moer (city scenery); 3rd Class Medals: Hamman, Robert and Thomas (history), Dillens (*genre*), Verboeckhoven (animals).

Foundation of the Society of Painters in Water-colours.

1857.—Salon de Bruxelles: "Dog-market in Paris," by J. Stevens (Museum of Brussels, Fig. 102); "Buffalo attacked by a Tiger," by Verlat (Zoological Society of Amsterdam); "The Rat Hunt," by Madou (Palace of Brussels).

1859.—Death of the portrait painter Francis Simonau (1783—1859), in London.

1860.—Salon de Bruxelles: "Death of Charles Quint," by Degroux; "André Vésale at Padua," by Hamman (Museum of Marseilles); "The Storks" by Louis Dubois (Museum of Brussels); "La Campine," by Fourmois (Museum of Brussels).

1862.—London International Exhibition.—Fifty-two Belgian painters sent 121 pictures to this Exhibition. Grand reception of Gallait by the English artists.

1863.—Salon de Bruxelles: "Solitude," by Louis Dubois (Collection Portaels, at Brussels); "View taken at Edeghem," by Lamorinière (Museum of Brussels).

1865.—Flourishing epoch of the Portaels studio at Brussels, in which were instructed the painters of figures, Emile Wauters, Agneessens, Cormon, Hennebicq, the Oyens; the landscape painters Van der Hecht and Verheyden; the sculptor Van der Stappen, &c. Death of Antoine Wiertz (1806—1865), in Brussels.

1866.—Salon de Bruxelles: "Portrait of Leopold I.," by De Winne (Museum of Brussels); "The Lady in Pink," by Alfred Stevens (ditto); "Landscapes," by H. Boulanger; "Roma," by Smits (Palace of Brussels).

1867.—International Exhibition of Paris: Seventy-five Belgian painters take part in it, and send 186 pictures. Medal of Honour: Henri Leys (history); 1st Class Medals: Alfred Stevens and Florent Willems (*genre*); 2nd Class Medal: Clays (sea-piece), General manifestation of gratification from the town of Antwerp in honour of Henri Leys.

1869.—Death of Navez in Brussels. Exhibition of his work. Death of Henri Leys in Antwerp.

Decorative paintings representing views of Venice, executed by Van Moer, in the large staircase of the Royal Palace in Brussels.

Salon de Bruxelles: "The horsemen of the Apocalypse," by Cluysenaar; "The Port of Antwerp," by Clays (Museum of Brussels, Fig. 104); "The Separation," by Degroux (Picard Collection); "Spring," by A. Stevens (Royal Palace in Brussls); the "Mill,"

FIG. 102.—AN EPISODE OF THE DOG-MARKET, PARIS.—*Joseph Stevens.* (Museum of Brussels. 7 ft. 9½ in. × 9 ft. 3¼ in.

by Fourmois (Museum of Brussels); the "Stallion," by Alfred Verwée.

1870.—Inauguration of the frescoes by Henri Leys, in the great hall of the Conseil Communal in the Hôtel de Ville of Antwerp.

1871.—Death of the landscape painter Théodore Fourmois (1814—1871)* in Brussels.

* E. Greyson: *Théodore Fourmois* (*Journal des Beaux-Arts*, p. 164, 1871).

1872.—Salon de Bruxelles: "Madness of Hugo Van der Goes" (Museum of Brussels), and "Mary of Burgundy before the Magistrates of Ghent" (Museum of Liége), by Emile Wauters; the "Atlas," by Henri De Braekeleer (Museum of Brussels, Fig. 105); "Portrait of M. Sanford," by De Winne; "Italian labourers in the Campagna," by Hennebicq (Museum of Brussels); "The Seasons," by Smits (ditto); a "Delightful Promenade," by Boulanger (ditto).

1873.—International Exhibition of Vienna: 103 painters contribute 207 pictures.

Inauguration of the views of old Brussels, by Van Meer (Hôtel de Ville of Brussels).

1874.—Death of Gustave Wappers in Paris (1804—1874).

International Exhibition of London: Joseph Stevens contributes "Protection" (Collection of the Count of Flanders) and obtains the first prize in the general competition open to every style of painting.

Death of the landscape painter Hippolyte Boulanger (1837—1874), in Brussels.*

1875.—Salon de Bruxelles: "At Break of Day," by Ch. Hermans (Museum of Brussels, Fig. 107); "Portrait of young Somzée," by Emile Wauters; "A Vocation," by Cluysenaar (Museum of Brussels); "A group of Children," by Agneessens.

Guffens and Swerts decorate with frescoes the walls of the Sheriff's Hall in the Hôtel de Ville of Courtrai.

1877.—Third centenary of Rubens celebrated in Antwerp with great solemnity.†

Death of Madou in Brussels.

1878.—International Exhibition of Paris.—144 Belgian painters contribute 327 pictures. Medal of Honour: Emile Wauters (history and portraits); 1st Class Medals: De Winne (portraits); Ch. Verlat (history and animals); Alfred Stevens and Fl. Willems (*genre*); 2nd Class Medals: Cluysenaar (history and portraits), and Clays (sea-pieces); 3rd Class Medals: Alfred Verwée (animals), Mme. Marie Collart and Lamorinière (landscapes).

* Camille Lemonnier: *Hippolyte Boulanger* (*Gazette des Beaux-Arts*, vol. ii., p. 255, 1879).

† L'Œuvre de Rubens: *Catalogue de l'Exposition*, by MM. Goovaerts, H. Hymans, Rombouts and Rooses &c. Antwerp, 1879.

FIG. 103.—FÉDORA.—*Alfred Stevens.*
(Crabbe Collection, Brussels. 4 ft. 2¾ in. × 2 ft. 11 in.)

Decoration of the "Escalier des lions," at the Hôtel de Ville of Brussels, by Emile Wauters.

1879.—The tapestry hangings of the "Salle gothique de l'Hôtel de Ville" de Bruxelles, manufactured by the firm Bracquenié, of Mechlin, according to the designs of G. Geets.

Alfred Cluysenaar decorates the University of Ghent with frescoes.

Gallait paints fifteen historical portraits for the Senate, in Brussels (1875—79).

1880.—Celebration of the fiftieth anniversary of the National Independence. Inauguration of the Palace of the Fine Arts. Historical Exhibition of Belgian Art (1830—1880);* 337 painters exhibit 967 pictures. Principal Exhibitors—"History and portraits:" Gallait, Leys, Cluysenaar, Lies, Hennebicq and Meunier. "Portraits and figures:" Navez, De Winne and Portaels. *Genre:* Alfred Stevens, Henri De Braekeleer, Ch. Hermans, Degroux, Madou, Willems, Smits, Mellery, Van Beers and Jean Verhas. "Animals:" Joseph Stevens and Alf. Verwée "Landscape:" H. Boulanger, Fourmois, De Knyff, Heymans, Lamorinière, Mme. Marie Collart, Coosemans, Dubois, De Cock, Baron, Is. Verheyden, and De Schampheleer. "Views of towns:" Van Moer. "Sea-pieces:" Clays, Mols, and Artan. "Flowers:" Jean Robie. "Water-colours and drawings:" Félicien Rops, Staquet, Uytterschaut and Pecquereau. Private exhibitions of Emile Wauters and Ch. Verlat.

Death of the portrait-painter Liévin De Winne (1821—1880), in Brussels. Pauwels decorates the "halles" of Ypres with frescoes.

1881.—Salon de Bruxelles: Portraits (Coll. Somzée), by Emile Wauters (Fig. 108); "Circe," by Hermans; the "Maison hydraulique," by De Braekeleer; the yacht, "The Siren," by Van Beers; "Spring," by Van der Hecht.

Formation of a company for the Exhibition of Panoramas; "Cairo and the banks of the Nile," by Emile Wauters (Vienna); the "Battle of Waterloo," by Ch. Verlat (Antwerp); the "Battle of Frœschwiller," by Alf. Cluysenaar (ditto).

1883.—International Exhibition of Berlin: The Grand Medal of the Salon awarded to Emile Wauters; Ceremony in which the Town

* Camille Lemonnier: *Cinquante ans de liberté. Histoire des Beaux-Arts en Belgique*, Brussels, 1881. Lucien Solvay: *L'art et la liberté. Les Beaux-Arts en Belgique depuis* 1830. Brussels, 1881.

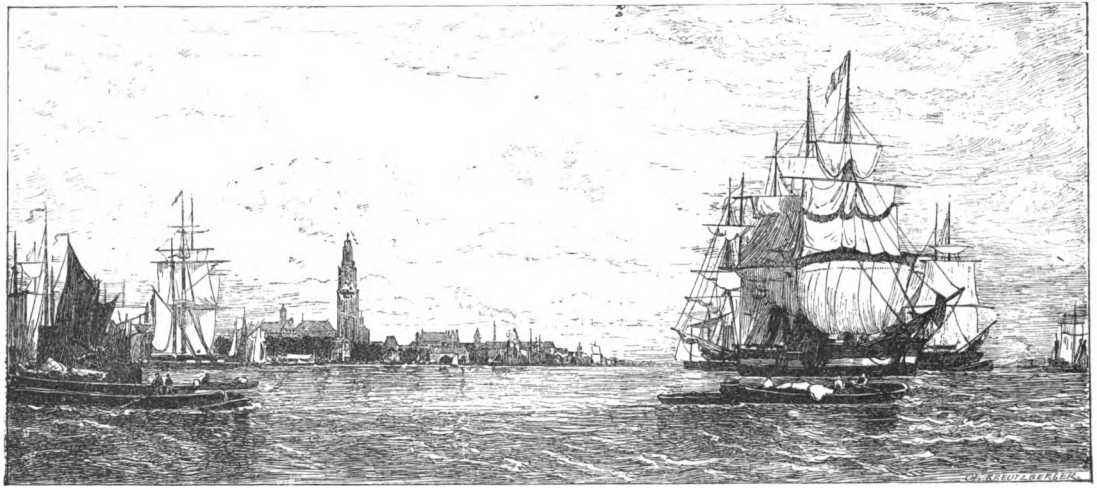


FIG. 104.—THE PORT OF ANTWERP.—*P. J. Clays.*
(Museum of Brussels. 2 ft. 6¼ in. × 5 ft. 7¼ in.)

Council and the artistic societies of Brussels express to this artist their high gratification at the honour he had achieved. Salon de Gand:—"Le Broyeur," by H. De Braekeleer; "View of Cairo," by Emile Wauters; "Bull Fight," by Alfred Verwée (Museum of Ghent).

1884.—Salon de Bruxelles:—"A Flemish Landscape," by A. Verwée, the "Horn-Blower," by H. De Braekeleer; the "Wrestlers" and an Equestrian Portrait, by J. de Lalaing; "L'Entre-côte," by Alfred Verhaeren.

The rapid glance which we have cast over the work of the present century, proves that Belgium has been reinstated among the European schools of painting, to a rank worthy of the great Flemish school it is her mission to continue. Her artists have not, it is true, the same degree of personality as their predecessors of the fifteenth and seventeenth centuries; their colouring and their comprehension of a given subject are not so distinctly their own; but the cause of this change is in the march of time, which transforms both men and things. Art is always the reflex of society. The astounding progress of locomotion; the institution of international exhibitions, which become yearly more frequent and better attended; education, which spreads to every class of society; the brotherhood of peoples and their incessant intercourse, are so many causes tending to effect the disappearance of national distinctions.

It can hardly be said, in our day, that this or that school adopts any special method; artists of all countries seek inspiration at the same sources; the same books are read everywhere; the public taste is becoming everywhere alike. Distance is a thing of the past. At the present time, Paris is nearer to Brussels

than Brussels was to Antwerp in the seventeenth

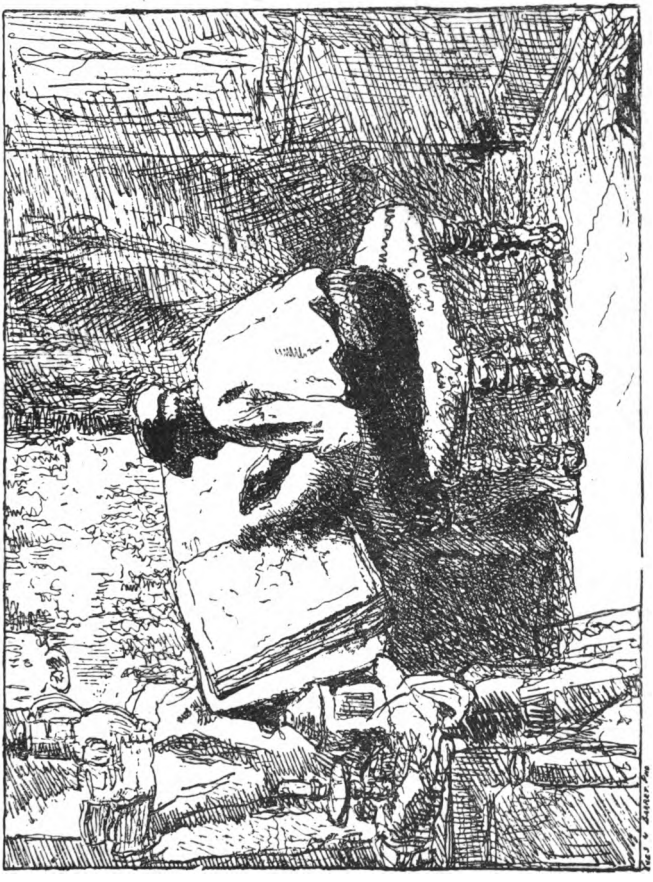


FIG. 105.—THE GEOGRAPHER.—*Henry de Brakeleer.*
(Museum of Brussels. 1 ft. 11½ in. × 2 ft 7¼ in.)

century. This is the age of democracy and cosmopolitism. Distinctions between the various classes and the

various races of men are disappearing; the distance which divided the social orders and the differences of nationality are fast being effaced. The men who but yesterday seemed to tower so much above their fellow-creatures do not now appear so great, for those who were beneath them have become greater.*

With the exception, therefore, of a few superior temperaments, in whom the national character exists more vividly, the Belgian school, taken as a whole, has a tendency to merge itself in the great European school. The love of art is as great as it ever was. Painting remains in Belgium the poetical language of the country. Whenever Europe has called the Belgian artists to great artistic tournaments, throngs have answered the challenge, and have produced works which have merited applause and obtained the noblest distinctions. A short time ago, speaking in a public ceremony, the Burgomaster of Brussels remarked that "A country may acquire glory in many a way, but the form of it most prized in Belgium will ever be the glory which is conferred by the cultivation of the art of painting." Nor is there any place where every branch of this art has been more studied and studied with more care. Belgium boasts of many portrait-painters, painters of history, both religious and profane, painters of battle-scenes, of *genre*, of animals, and of sea-pieces; artists who depict views of towns, still-life, flowers, and accessories. She looks with pride on those of her sons who are faithful to the traditions of

* Emile de Laveleye: *Exposition Universelle de* 1867 *à Paris* (*Œuvres d'Art, Rapports*, p. 3).

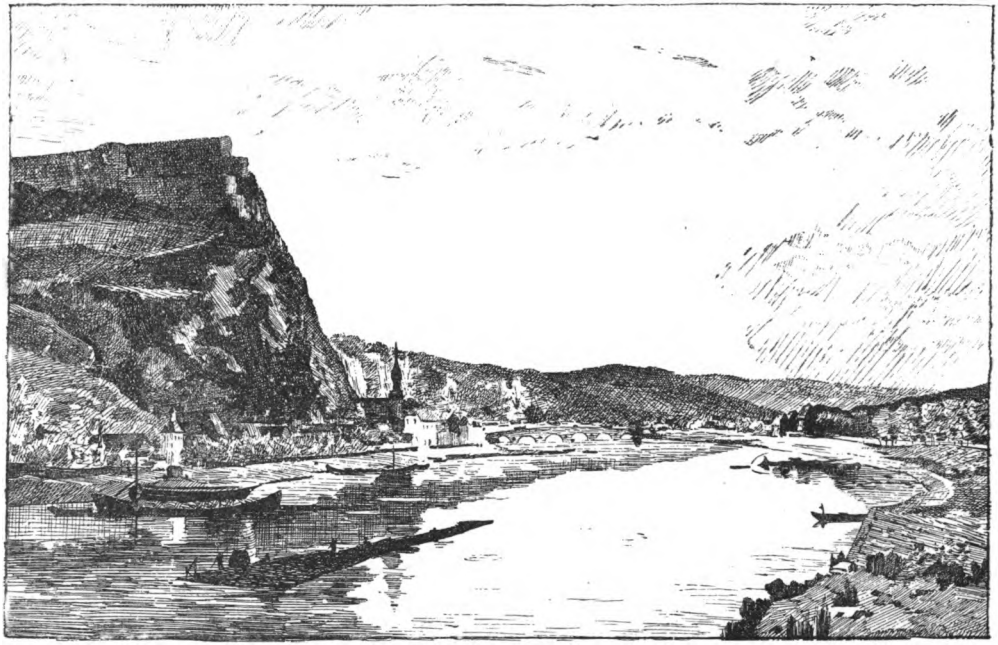


FIG. 106.—VIEW OF DINANT.—*Hippolyte Boulanger.*
(Museum of Brussels. 2 ft. 11½ in. × 4 ft. 3¾ in.)

the great age of art, and who, refusing to keep within

FIG. 107.—AT BREAK OF DAY.—*Charles Hermans.*
(Museum of Brussels. 7 ft. 11½ in. × 10 ft. 3 in.)

the narrow limits of any speciality, attempt every style and boldly contemplate in its whole extent the vast

FIG. 108.—PORTRAIT.—*Emile Wauters.*
(Somzée Gallery, Brussels. 9 ft. 7 in. × 6 ft. 6 in.)

domain of painting. It is as well to dwell on this fact at a time when talent is most praised when it asserts itself in any special branch of the art. The foremost place alone remains unoccupied. The school still lacks the genius who, disdainful of any limitation, could boldly interpret the spirit of the century—that is to say, the spirit of our artistic, scientific, industrial or political life. Social struggles, the exercise of our political rights, the progress of civilisation, artistic ceremonies, the marvels of modern science and industry, are not these sufficiently rich grounds, and the reasonable sources of the great imaginative art of our time? There are some in whom no chord will be moved by the contemplation of our social life, of political assemblies, justice halls, or public ceremonies; but have we not also the dockyards of Antwerp, the factories of Seraing, the iron-works of Liége, the mines, the furnaces, and the glass-works of the "*Borinage*"? What resources! what a population! what life! And besides, how noble the mission of glorifying such struggles, such progress, and such conquests! When shall we see the great, noble, dramatic, and popular work which will make the soul of the nineteenth century breathe in the decoration of our monuments and in the compositions of the great imaginative art? We need not despair of a magnificent future for the Belgian school, while it numbers, as it does, within its pale, so many gifted artists inspired with the noble ambition of winning undying fame.

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